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"I Love MY Lucy"

Desi Arnaz

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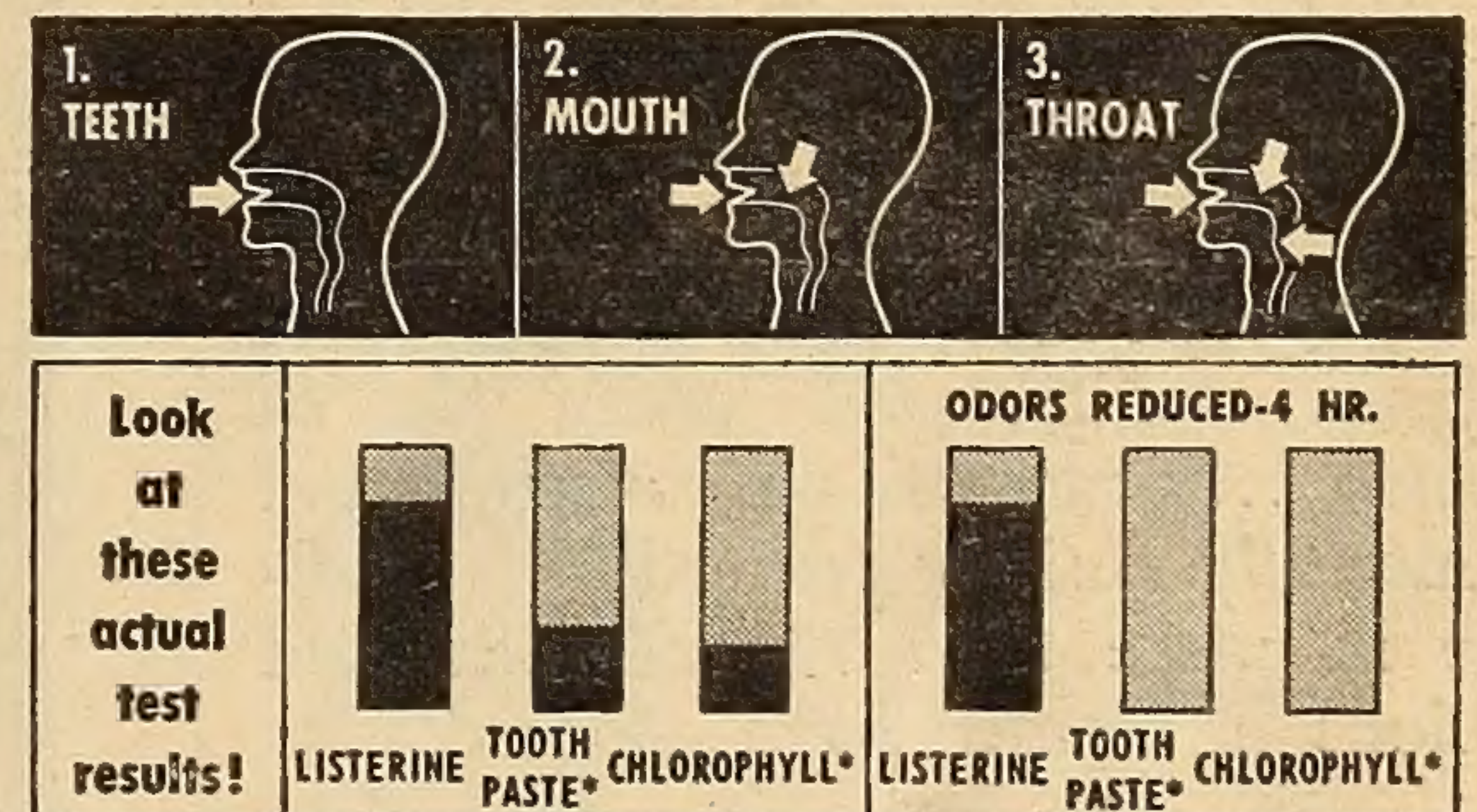
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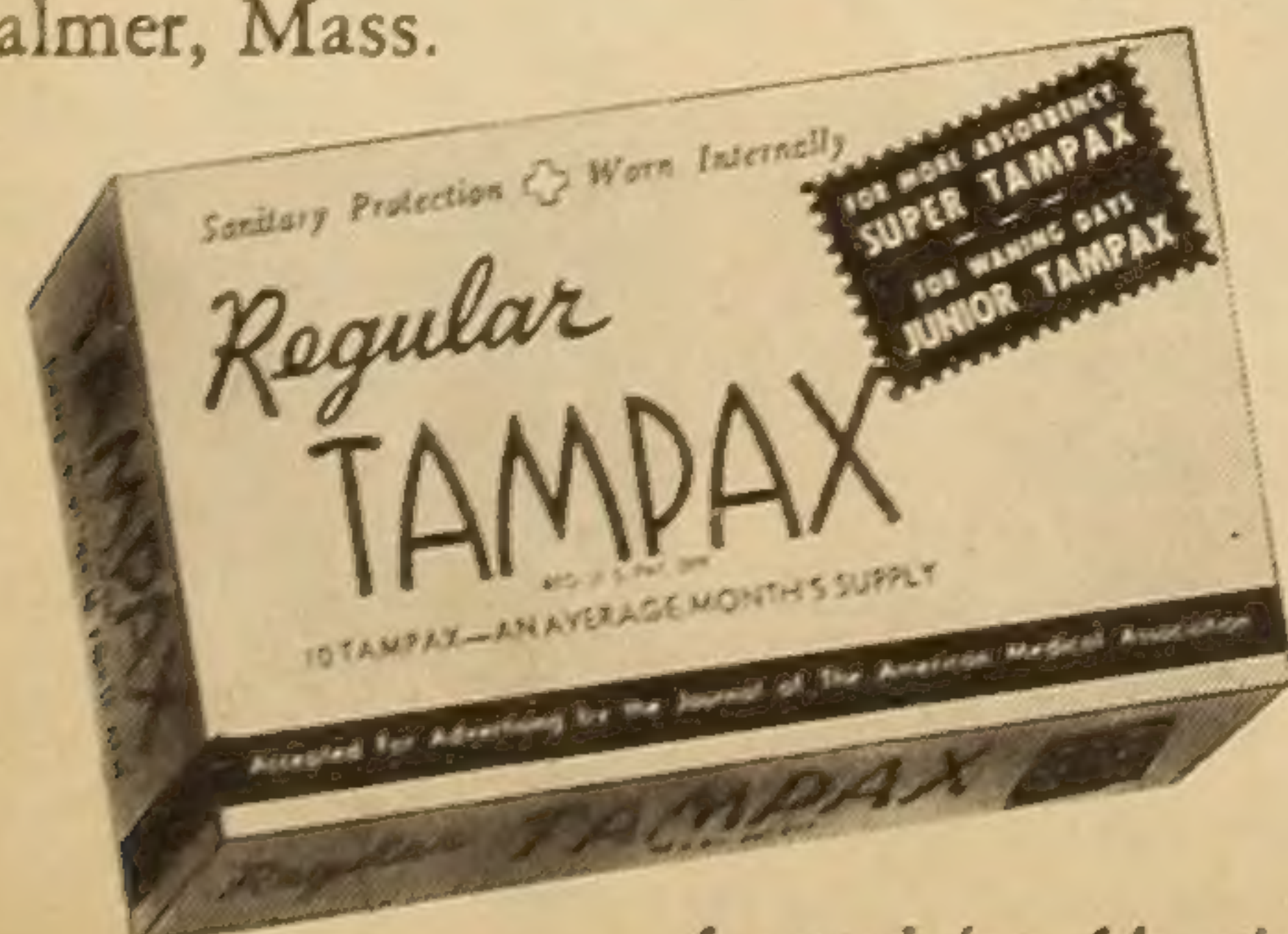
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ON THE COVER, DORIS DAY, STARRING IN THE
WARNER BROTHERS FILM, "APRIL IN PARIS"

NOVEMBER, 1952

VOLUME FIFTY-SEVEN
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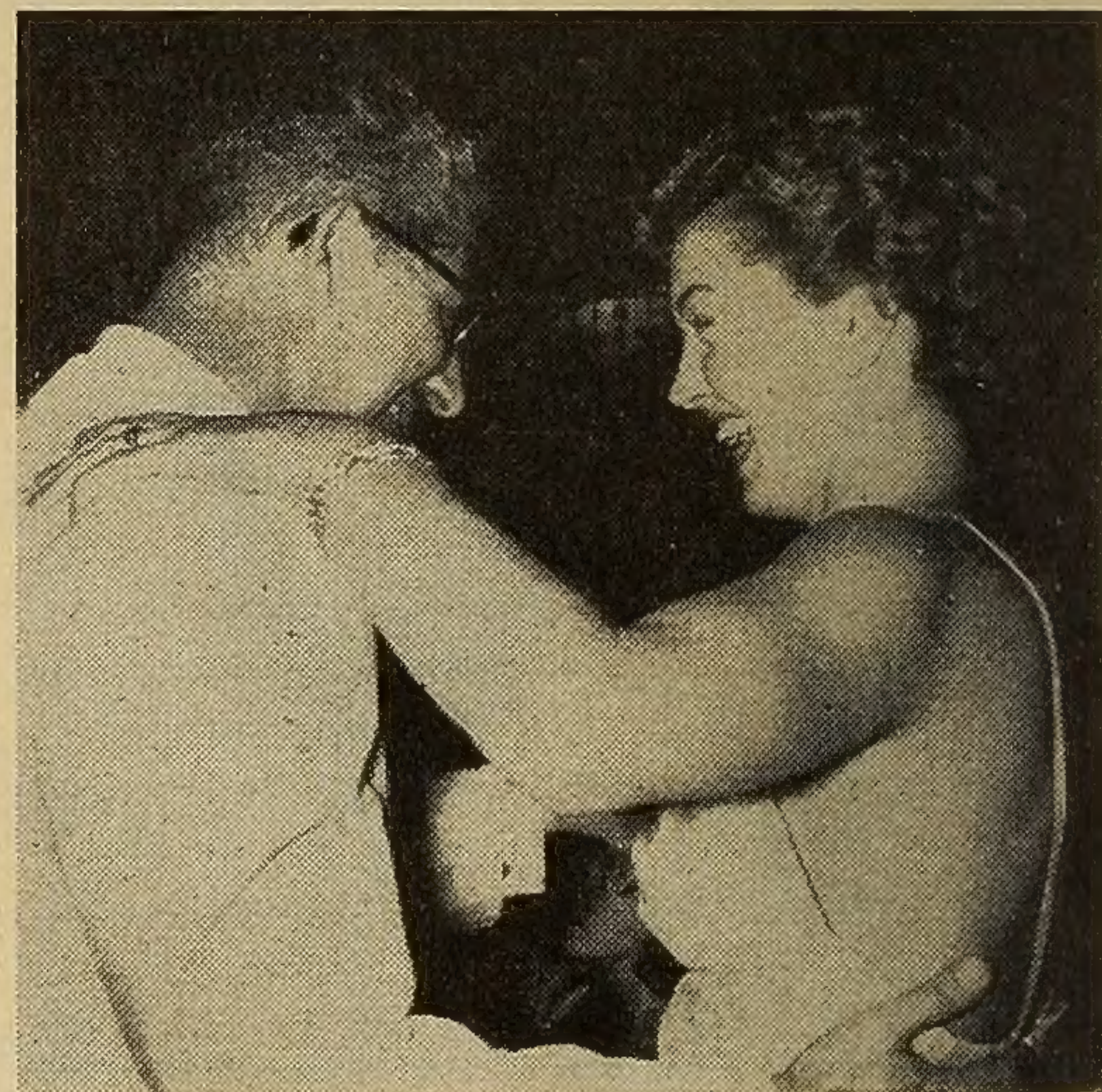
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What Hollywood Itself Is Talking About!

By Lynn Bowers



Just married. Rhonda Fleming and Dr. Lewis Morrill at their wedding in Kanab, Utah.



Esther Williams enjoys a dance with Harry Karl, host of supper party at the Mocambo.

AMAZING magic tricks that boy Tony Curtis does—for anybody who will sit down for twenty minutes and watch him perform. Been training six hours a day for his Houdini role in Paramount's picture of the same name. Quite adept at card tricks, disappearing things like lighted cigarettes and such. Real happy because he's going to get to see his li'l ole wifey in half, too. Janet's busy living off the fat of the land at MGM in "A Steak For Connie" and getting herself built up for the Mrs. Houdini routines. The thing about Tony is—when he was in the Navy he broke his hand and it's tougher for him to manipulate these cards and legerdemain paraphernalia than for most. He's sure catching on though—and dearly loves doing it. The Curtis' chums, Dean Martin and Jerry Lewis, are turning over their brand new Paramount dressing room to the kids for their stay on that lot.

* * *

Eye-tin-errary of the Sinatras—trip to Lake Tahoe with Frankie's three kids, back to Nawth Ca'lina to see her folks (Frankie's never met them), both going to Africa when Ava starts "Mogambo" with Clark Gable. ("Mogambo" has nothing to do with the famous Hollywood night spot Mocambo). Frankie and Ava get awful mad when it's printed

that they're fighting, so there. She's been taking piano lessons, he's learning to play the flute. Their only duet so far is "Swanee River."

* * *

Well, then. In "Niagara" whose number do you think Marilyn Monroe dials? Her own. But you can bet your TV set it'll be changed before the picture comes out. Big ole pearl ring Joe Di Maggio gave her isn't on her engagement finger though and no-

Jimmy Craig and his wife were guests at the Marie MacDonald-Harry Karl Mocambo party.



THE HOLLYWOOD SET

By MARY MARATHON

If you saw "The Greatest Show on Earth" you're probably still palpitating, as I am, to that great big beautiful hunk of male, Charlton Heston, who played the "boss man" of the circus. Well, let me tell you—Chuck (that's what his friends call him, so I'll call him that, too!) made such a hit in that swell picture that he was immediately slated for other big things, including "The Savage," which theatres will be showing in November.

* * *

Chuck plays a white man who, when he was a little boy, was rescued from sure death at the hands of the Crow Indians by their hated rivals, the Sioux. He grows up learning to love his adopted people. When the whites and the Sioux threaten to start a war, he is caught between loyalty to his own race and to the Sioux, who have been so good to him.

* * *

The white girl who makes him realize that his true happiness lies with her in his own world is played by Susan Morrow, a 19-year-old beauty you're going to hear about. She and lovely brunette Joan Taylor as the Indian girl, also in love with Chuck, are both young stars with great promise you'll enjoy watching. Handsome Peter Hanson, cast as Susan's brother, completes a foursome of Paramount's most interesting and exciting new personalities. You will really get a charge out of Chuck as the virile, hot-blooded hero of "The Savage" and you'll chalk up another hit for this bright and attractive new star.

* * *

If you'd like a drooley photo of Chuck for your dressing table mirror, I'll be happy to send you one. Just make sure you write me for it before November 15, 1952 or I won't be able to send it to you. Address me care of Paramount Studio, Hollywood, California.

* * *

Another film I want to recommend to you is "The Turning Point," a thriller I am sure you'll enjoy as much as I did when I was privileged to attend a preview of it. William Holden, Edmond O'Brien and lovely Alexis Smith really do a solid job of entertaining in this modern story of the smashing of a big city crime syndicate.

* * *

I don't know whether you heard this yet, but Bill Holden was recently voted "Mr. Dreamboat" in a poll conducted by the bobbysoxers of America, and he sure lives up to his name in his big love scenes with glamour girl Alexis. The part Edmond O'Brien plays is a big change from his recent boots-and-saddle roles. He's the fighting lawyer whose dangerous job it is to turn the tide against crime in a city riddled with it. Believe me, this one will have your pulses hammering with excitement, it's that suspenseful and gripping.

* * *

P.S. Next month I'll have news for you about "Road to Bali," the travel-laugh film co-starring Bing Crosby, Bob Hope and Dorothy Lamour, that everyone is waiting for.



New! Amazing Medication

'STARVES' PIMPLES

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**DOCTORS' TESTS PROVE
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or definitely improved**

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body is making any bets on whether they'll get married or no. Marilyn's gonna be in 20th's film version of "Gentlemen Prefer Blondes" and our hunch is they'll keep this doll so busy she won't have time to get married. Which is probably the silliest statement we ever made.

* * *

Quite a sight to see Arlene Dahl on U-I's "Desert Legion" set, all gussied up in exotic Algerian princess clothes, hunched over a portable typewriter, pencil stuck behind ear, pounding out her newspaper beauty column. And all Alan Ladd wants to do is enjoy a rest in the South of France with Sue and the four kids—to let his broken hand, hurt in "The Iron Mistress," heal and get over being kicked by a horse that fell on him and kicked him a couple of times in "Legion." The Ladd family couldn't take their pooches along on the trip because of British quarantine rules.

* * *

Joan Crawford's fabulous pic, "Sudden Fear," would bring her an additional quarter of a million bucks if she could get up nerve enough to make theatre and night club appearances. She's so hot after making the new movie (even better than her Acad winning "Mildred Pierce") that ever'body wants to cash in on her still-mounting popularity.

* * *

Liz and Mike found their dream house, started tearing it up right away so they'd have glass walls on two sides—gives 'em a view of the valley thattaway and of the city this way. Building a swimming pool. Consulting Jane Powell on what not to do in designing the nursery. Only things they brought into the house of their own were four paintings and three lamps. Everything else there awready.

* * *

See what happens when a smart feller like John Wayne uses his head? Bought himself a screenplay, real good one called "Plunder In The Sun," and up and asked Glenn Ford if he'd star in it. The big boy knows he can't grab off *all* the best parts for himself. Fans in Honolulu just about drove Duke wingie when they were making "Big Jim McLain" there. Crews on ships in the harbor crowded around, kids climbed up in the cocoanut palms to gander the outdoor scenes, and at a hospital where they were shooting it looked like an epidemic, with all the sightseers

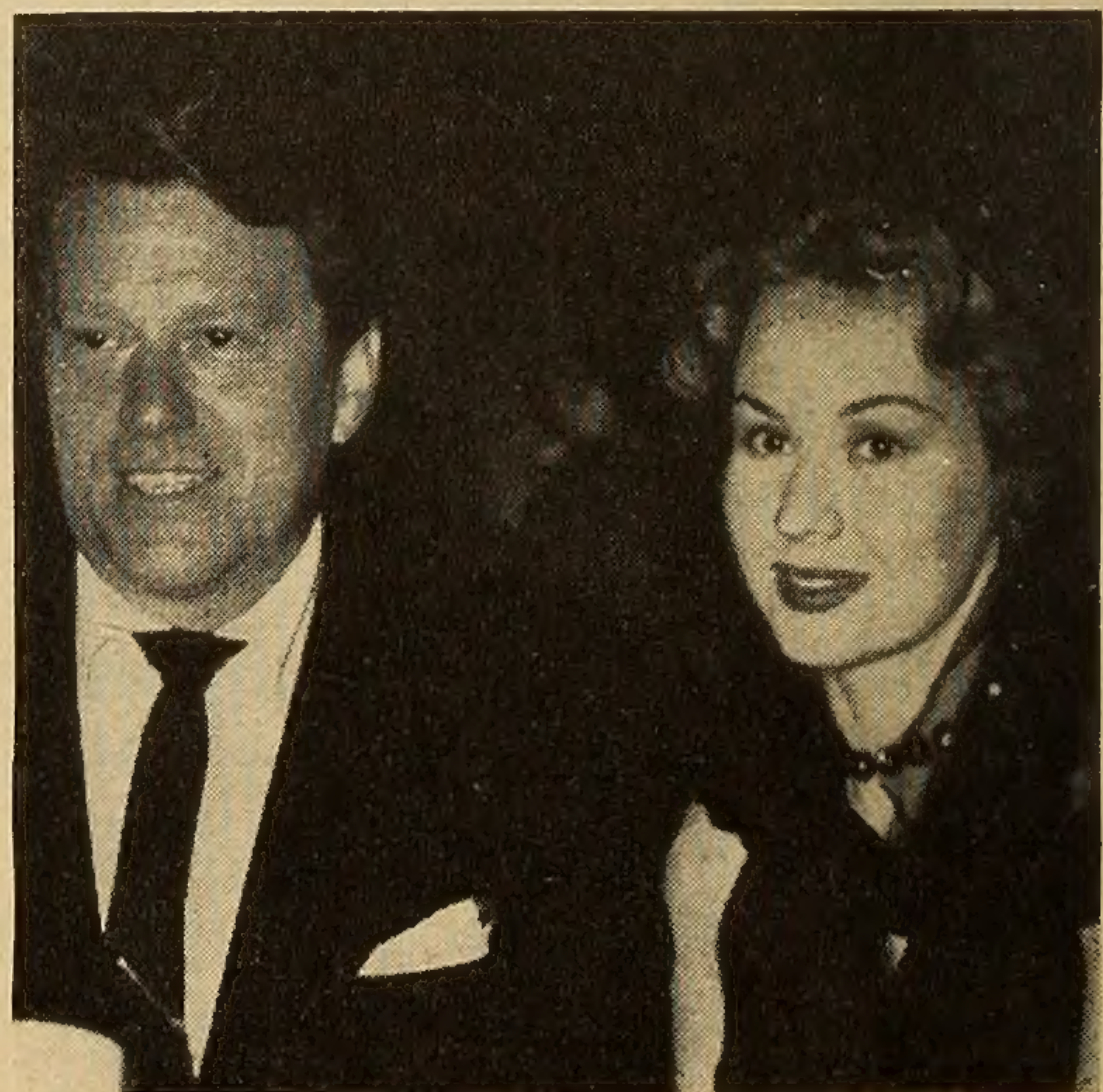


Joe Pasternak whispers a compliment to hostess Cyd Charisse on her very successful party.

showing up for treatment of imaginary ailments. Big hassle, all the way around.

* * *

In spite of all Shell's efforts to be with her bridegroom all the time, she didn't get to go to Rome with him when he went back to make arrangements for doing a play. His chums over there were afraid he might back out on his promise to do same since he'd had all this success in Hollywood. Not Gass, though. Spent ten days there setting the thing up, then winged back to Shell and "Cry Of The Hunted" at MGM. Meanwhile, Shelley was emoting as Blanche duBois in a little theatre production of "Street-car Named Desire."



Virginia Mayo, lovely star of "Back To Broadway," and her husband, Michael O'Shea, step out for the evening and dine at fabulous Ciro's.



Party-giver Marie MacDonald swings into a mean Charleston with guest Ben Cage at supper party she and hubby, Harry Karl gave at Mocambo.

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AS THE

CRIMSON PIRATE

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or Beauty..."*

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what

I want!"



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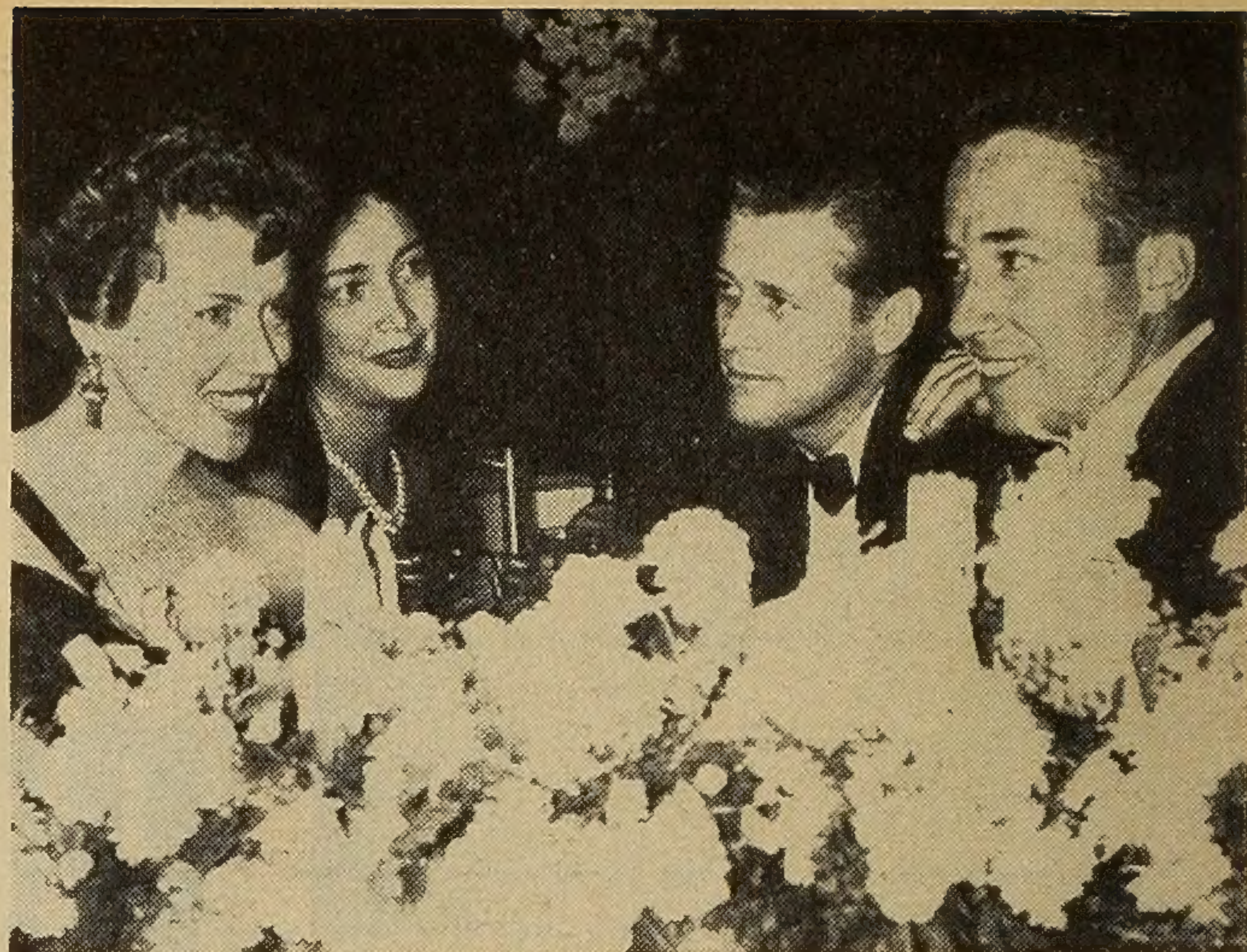
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Table companions at the gay Marie MacDonald-Harry Karl affair at the Mocambo are Mrs. Wesson, Joy Page, William Orr, Dick Wesson.



Danny Kaye, star of "Hans Christian Andersen," at the Mocambo with his wife, Sylvia, after returning to Hollywood from European tour.



Betty Grable gave Dale Robertson a haircut in 20th's "The Farmer Takes A Wife." He was a little nervous about it until Betty assured him she'd had plenty of practice trimming and shaping the manes and tails of all her horses. Being a horse-lover himself, Dale relaxed and enjoyed the tonsorial treatment.

Same picture—no self-respecting Southern gent would work in this because the 300 mint juleps served in a wedding reception scene aren't only just tea—they also have synthetic rubber mint sprigs added.

Donald Buka, now appearing in "I Am Jack Mortimer," spies friends on arrival at airport.



Bob Taylor and Barbara Stanwyck were on the same lot, MGM, but there was practically no meeting between them. Bob lunched in the commissary every day, but Miss S. stuck to her dressing room on acct. she didn't feel so hot. She and Ralph Meeker fell off a cliff at Laguna doing a scene for "Jeopardy" and it wasn't funny either. Cracked her up quite a bit.

Ty Power laffed like mad at the fellow who's teaching him how to cheat at cards for U-I's "Mississippi Gambler." Harry Mendoza, this fellow, shows Ty how to do a cold shuffle with a marked deck, played in a scene where Ty catches him cheating—that evening he got into a friendly game with some of the extras on the set and lost two bucks playing draw poker.

Debbie Reynolds vacationed at Arrowhead, learned to water-ski. People are complaining that Debbie should learn some etiquette too. How to behave at parties and previews, for instance.

Director Joe Newman, on location in Arizona with 20th's "Pony Soldier," asks "Will all the stars take their places?" Instead of Ty Power (yep, he's making that one, too), Cam Mitchell and Penny Edwards stepping up, four Navajo Indians came forward. Turns out their names are John Bright Star, Elmer Twin Star, Fats Falling Star and Jimmy Star. So why shouldn't they step forward?

Whole town's talking about Betty Hutton and Charles O'Curran ankling Paramount and starting out on their own. But while Betty's resting her voice (that old trouble's still around) the newly married pair are plenty busy—first thing was a trip to London's Palladium, then they've got big, big plans for TV and indie movies. Coupla talented people like that shouldn't have much trouble getting jobs.

Jane Russell, trying to find out where a preview of Para's "Son Of Paleface" was going to be, kept dialing and dialing the studio to ask. Got a busy signal every time, so finally she started to complain to the operator—realized she'd been calling her own number all the time. Did she feel crazy, man.

(Please turn to page 16)

GOWER CHAMPION
with an assist from his wife,
MARGE, tells you...

"THERE'S MORE GLINT
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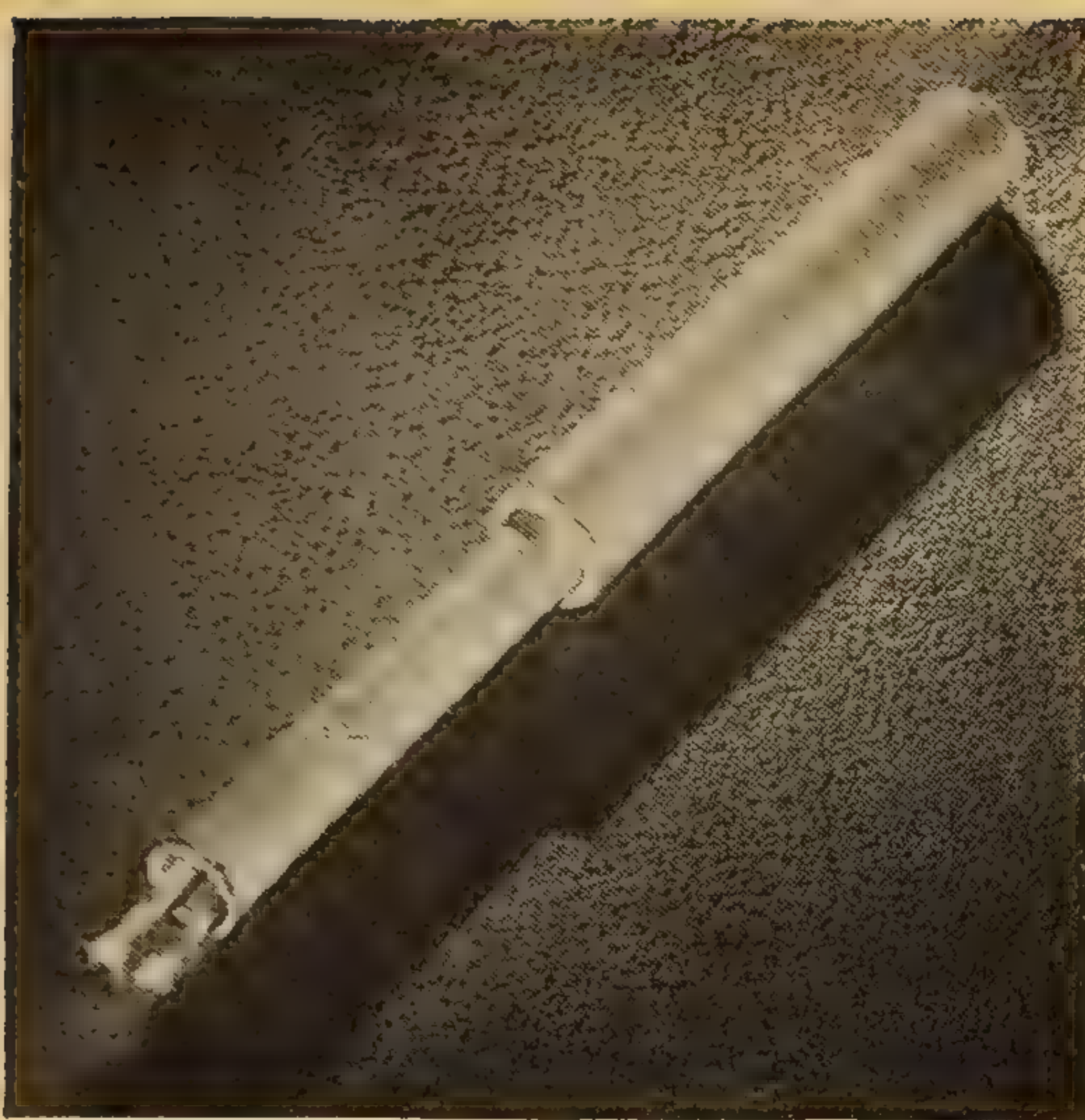
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*BOON, a benefit enjoyed; a thing to be thankful for; a blessing.

Webster's Dictionary

Make no mistake. The cards aren't stacked FOR women . . . at least not on those days. But for modern women, single or married, there is one blessing—wonderful Meds tampons, the sanitary protection used internally. Meds are small white tubes of surgical cotton . . . each in an individual applicator for easier, quicker use. Do try Meds and discover that they're simpler, safer, easier, more comfortable than you ever thought tampons could be.

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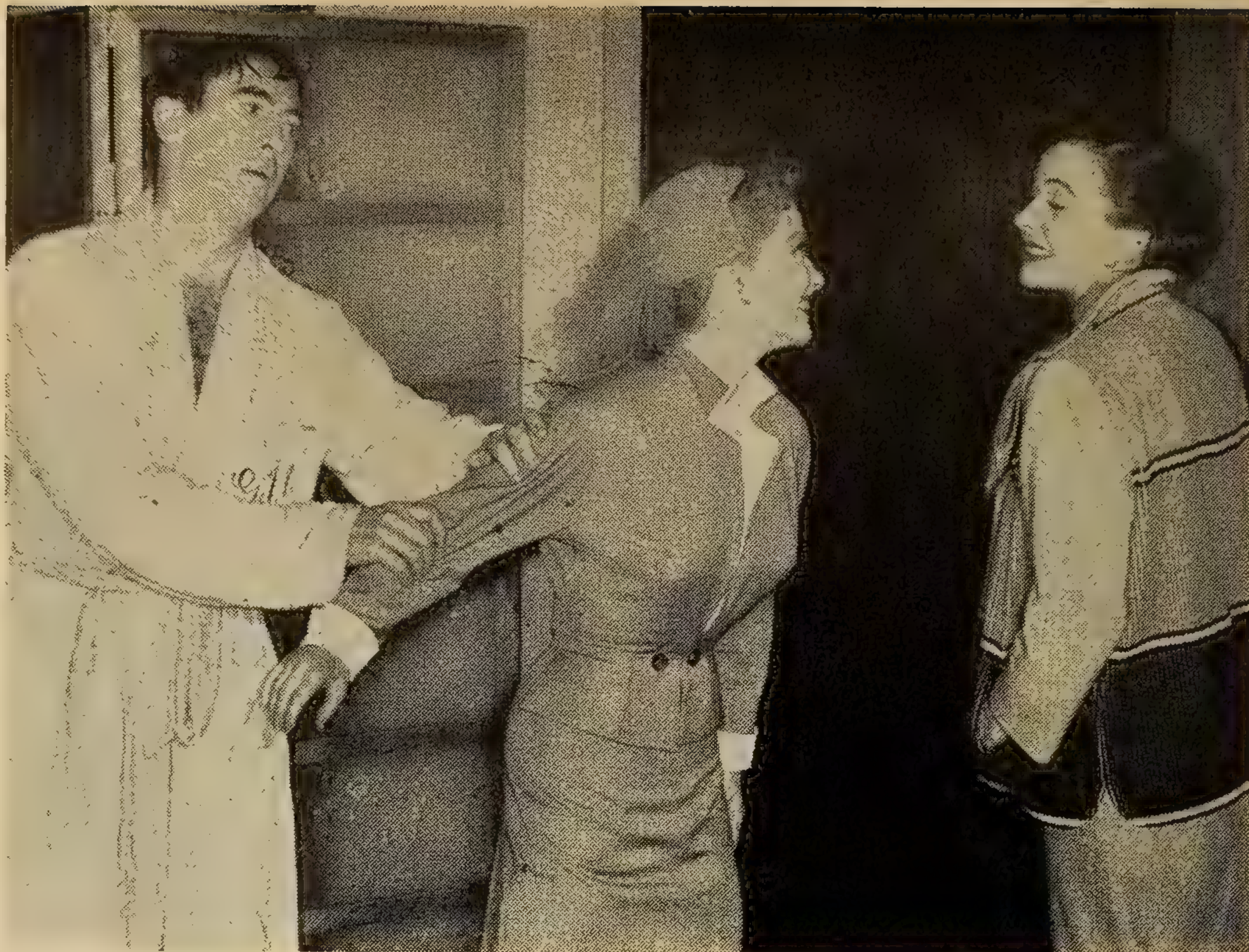
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Macdonald Carey restrains Anne Baxter as she and Catherine McLeod exchange "kind words" in romantic comedy, "My Wife's Best Friend."

your guide to current films

by Rahma Maughan



Terrified Joan Crawford with Jack Palance in RKO's spine-chilling film, "Sudden Fear."

Les Miserables

20th Century-Fox

THE immortal novel of Victor Hugo comes to life again with Michael Rennie starred as *Jean Valjean*, and Robert Newton as *Javert* the police officer who hounds *Valjean* throughout the major part of his existence, even though the ex-prisoner has more than expiated his past crime. After receiving his parole, having served 10 years for the theft of

a loaf of bread, *Valjean*, with the help of Bishop Edmund Gwenn, and a change of name, embarks on a new life that holds fortune, fame, and great honor. However, when *Javert* brings to trial an innocent man and accuses him of being *Valjean*, the real *Valjean* confesses thereby giving up everything for justice. The hounding starts anew, but this time, the showdown between the sworn enemies results in victory and peace for the battered *Valjean*. Excellent movie adaptation which includes Sylvia Sydney, Elsa Lanchester, Cameron Mitchell and Debra Paget in supporting roles.

My Wife's Best Friend

20th Century-Fox

CONFESSION might be good for the soul, but it certainly doesn't cut any ice with the soul-mate, as Macdonald Carey finds out after he tells wife Anne Baxter about a lukewarm romantic moment he shared with Catherine McLeod. Anne's bosom—you can say that again—friend. It happened while Anne was visiting in New York and Mac wanted something other than time hanging heavy on his hands. When Anne allows herself to be talked out of starting divorce pro-

"I flirted with trouble in New York!"

"It was a glorious, bright day," explained Doretta Morrow, "when Steve and I set out to see the sights of the city. But there was a wintry nip in the air, too, and when we got back from our ferry ride I knew I was in for trouble.



"The wind atop Radio City was terrific. After extreme exposure like that, Jergens Lotion is a blessing. It works so wonderfully fast. Try this and see why! Smooth one hand with quickly absorbed Jergens . . .



DORETTA MORROW
introduced in MGM's
"BECAUSE YOU'RE MINE"
Color by Technicolor

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"Apply any lotion or cream to the other, then wet them. Water won't bead on the hand smoothed with Jergens as it will with an oily care.



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LOS ANGELES **LUCKY SALES CO., INC.** NEW YORK * CHICAGO



A serious moment for Robert Mitchum and Ann Blyth in RKO's war film, "One Minute To Zero."

ceedings, it's only because her feminine mind has conjured up some other horrible tortures for her erring husband. One of these schemes has to do with playing the femme fatale for millionaire Lief Ericson who leaps at the bait and conclusions. What started out to be a gag, develops into a dilly of a domestic smash-up until Anne realizes she's carried the injured wife act just one step too far. A honey of a comedy with snappy dialogue, new blonde tresses for Anne, and that delightful newcomer Casey Adams.



Betty Hutton, Ralph Meeker in show business story, "Somebody Loves Me."

The Devil Makes Three MGM

POSTWAR Germany provides the background for this interesting chase thriller. Gene Kelly returns to Germany to look up the family that helped him escape the Nazis during the war. He finds things changed quite a bit. The couple is now dead and their daughter, Pier Angeli, is shilling drinks in a trashy nitery and has a sideline in smuggling. Convinced that Pier is working for a new up-and-coming group of Nazis, Kelly, who has been asked to look into the matter by Intelligence, allows Pier to talk him into making a smuggling trip. The stuff they're carrying proves to be nothing of importance, but accidentally

rella for a single second—took it to the Fijis with her. Reckon she thinks she's still in Eng., where it rains pretty often.

* * *

Cute little Chinese gal, Judy Dan, won the title of "Miss Hong Kong," fourth place in the "Miss Universe" contest and is now in "Sixty Saddles For Gobi" at 20th. The producer, Stanley Rubin, was yakking with Richard Widmark, also in the pic, and they decided she didn't look Oriental enough for the part. So an American makeup artist went to work on her, adding Asiatic touches here and there.

* * *

On her birthday, Esther Williams was swimming around in her new MGM-er, "Dangerous When Wet," with a new charm for her bracelet. Mermaid charm from her ever-lovin'. Got a crystal mink from him, too. This is the newest and, of course, the most expensive type of mink you can find.

* * *

Joan Evans, just back from her honeymoon with Kirby Weatherly, reported for work with Audie Murphy in U-I's "Column South," whammed into a doorway on the set and got herself a black eye. Audie was telling her about having to come back from his wedding trip early for a two-minute love scene. Joan, who makes violent love to Audie in this epic, asked him who the girl was. He allowed it wasn't a girl at all but his horse.

* * *

Jean Peters' got worms. Zillions of 'em. Imported from England, all 2,000 to work and slave in the soil of her garden so her camellias will grow better. Isn't that a bird? Well, maybe the birds should stay away, all in all—imported worms are hard to come by.

* * *

She should invite Olivia de Havilland over to help out. Miss O., working on "My Cousin Rachel" and living in a hotel, misses her garden so that she zips around the 20th lot on her lunch hour, snipping flowers like mad. Don't let those studio gardeners catch you, girl.

* * *

Peggy King, the new little gal who looks like and sings like Judy Garland (you'll see in MGM's "The Bad And The Beautiful") was crazy about the trumpeter in Ray Anthony's band—named Knobby Lee, but there wasn't much they could do about dates because she was appearing with Billy Daniel at Mocambo and he was busy tooting with the band. Now if she married him we'd have another Peggy Lee, girl singer, sounding like Judy, Confusing.

* * *

Only thing young Colin Kelly III wanted to do when he visited his uncle out here was to meet Roy Rogers. This was all arranged and he was a happy kid. He's the son of the great war hero, Colin Kelly II, you remember.

* * *

If these apartments could talk—Mona Freeman's got the apartment Ronald Reagan used to live in. Mona's ex, Pat Nerney, has the one the present Mrs. Reagan (Nancy Davis) used to live in. The Ronnie apartment is the same one Jane Wyman lived in before Ronnie married her. Well, you take it from there.

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—NBC, Weekdays

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ERNEST HEMINGWAY'S GREATEST LOVE STORY!

THE SNOWS OF KILIMANJARO

Once he loved... in the bitter-sweet of Parisian nights. And now he searched for his lost soul... through a war in Spain... and the hippopotami-teeming waters of throbbing Africa. And here at the foot of the great mountain of Kilimanjaro, at the edge of "Ngaje Ngai," House of God, he stood... and he dared not enter—for his life as his loves had been a sin!



Color by **TECHNICOLOR**

with **HILDEGARDE NEFF** and LEO G. CARROLL • TORIN THATCHER • AYA NORRING • HELENE STANLEY

Produced by *Darryl F. Zanuck* Directed by *Henry King* Screen Play by *Casey Robinson*



Jeanne Crain, with hubby Paul Brinkman, waves to cameraman as he takes their picture at the party given by Marie MacDonald.



Tyrone Power and Linda Christian at the Tony Martin-Cyd Charisse party for visiting potentates.

NEWSREEL

Marie MacDonald welcomes guests Ann Blyth and Dr. McNulty to her party at the Mocambo.

Host Tony Martin introduces Ann Miller to his guest of honor, the Maharajah of Jaipur.

Comic Dick Wesson, his wife and Andy Russell having fun at Marie's party.



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NEWSREEL

Michael O'Shea goes along with a publicity stunt and puts the garter on his wife, Virginia Mayo, at the premiere of "She's Working Her Way Through College."



Joan Rice, British motion picture star, enroute to Suva, Fiji, to play opposite Burt Lancaster in "His Majesty O'Keefe," stretches her legs at airport between flights.



Audrey Totter relaxes between scenes with Richard Widmark during the filming of the light comedy, "Top Man." Audrey's now in Far East entertaining the GI's.





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Ruth Roman and hubby Morty Hall at his birthday party. They expect the stork soon.

NEWS

Esther Williams, Joe Pasternak, honored guest Maharajah of Baroda and hostess Nancy Valentine.





Attentive Peter Lawford and June Horne at the affair given by Nancy Valentine for Maharajah of Baroda.



Kay Faylen and Steve Cochran were among guests at the birthday celebration given by Ruth Roman for Morty.



Dawn Addams in a costume representing the new song, "Montmartre," at polio benefit at the Bel Air Bay Club.

REEL

Olga San Juan entertains at a party with a sentimental number from her role in the Broadway show, "Paint Your Wagon." Among listeners is hubby, Edmond O'Brien.



"I Want



a Genius!"



Yvonne having fun with her "Hurricane Smith" co-stars, Forrest Tucker, John Ireland and Dick Arlen on beach location. She's sure the right man will come along someday.



At 16, Yvonne De Carlo knew the kind of man she would one day marry and the picture hasn't changed

By Michael Sheridan

"Only two things fascinate me," says Yvonne. "Accomplished men and space travel." Opposite page: With John Ireland in "Hurricane Smith."

IF ONE may be so bold as to coin an apt, if also somewhat trite phrase, it would be to say that in Hollywood, romance, like time, marches on.

Love, like fashions, changes fast in the city of celluloid, conundrums and coincidences—and no one knows this better than sultry, svelte Yvonne De Carlo who made up her mind about men ten years ago—and, miracle of all Hollywood miracles, has seen no fit reason to change it.

Hollywood's number one exception to the rule, Yvonne De Carlo doesn't believe that life, or circumstances, or even environment can change a woman's first ideals of love—and a true picture of the one man who can arouse it.

"If a girl is in her sane mind, she can make it up about the man she wants, right from the start, and nothing in the world can change her first conception of the dream she wants to attain," she once told this writer. "I was 16 when I knew the kind of man I would one day marry—and the picture hasn't changed."

Through the years, Yvonne has kept this picture warm, glowing and everlasting—like a desert sun. (Please turn to page 52)



Ali Khan comes near her concept of suitability, but she denies a romance.



She's Some Punkins!

HALLOWE'EN is a prankish, funfilled holiday just made for a pixie-spirited creature like Debbie Reynolds, who is devilishly charming and always bubbling over with enthusiasm for something new. To add to the mischievous side of this day of days in October, Hallowe'en also brings with it a dream world—the excitement of masquerade balls and make-believe—the mystery of being someone else. To an actress, this is an everyday challenge, though it need not always be make-believe. In her latest MGM musical comedy, "I Love Melvin," Debbie dreams she is a glamorous screen star, but so far as she is personally concerned, this is a dream already accomplished. Her success as a movie star is a very real thing indeed. And don't forget that she's got glamour—for that's no dream either.



Bob Wagner, doing nicely with roles at 20th, continues as Debbie's No. 1 beau. He was a constant set visitor.



Lana Turner left "Tribute To A Bad Man" set to visit Debbie. All MGM stars are fond of her.



Above: Debbie, as platinum blonde, with Noreen Corcoran and French poodles, all in "I Love Melvin."



Right: At ease with Assistant Director Zimmie Zimmerman. Off-screen Debbie still dresses very casually.



"I'm now studying Italian like mad," declares Shelley, a brand new person as Mrs. Vittorio Gassman.

SHELLEY WINTERS, like Hollywood, has changed. You can see the transformation written all over her. It's especially noticeable if you haven't talked to her for a year, and you remember her as a somewhat turbulent young lady who seemed to have a penchant for stirring up a remarkable breeze wherever she went or in whatever she did.

Our luncheon meeting was scheduled for noon, and Shelley appeared a few minutes after that. She stood in the doorway momentarily until she spotted us, waved a greeting and started across the room. After a half dozen hellos en route and belated congratulations on her marriage to Vittorio Gassman, she arrived at our table.

"I suppose," she said, after we exchanged greetings,

New World for Shelley

With her husband during make of his "Glass Wall." Shelley no longer has just herself to worry about.



Shelley Winters, the girl who used to blow her top regularly, explains her new outlook on life

By Paul Marsh

"that I should arrive in all my new dignity, with high heels and furs." She was wearing a beautifully tailored slack suit and silk blouse. "I was studying my Italian language records to the last minute, and didn't notice how fast the time went by. Next time it will be a mink coat, hat and all the trimmings, I promise!"

To indulge in a bromide, we (*Please turn to page 56*)

Shelley, typical honeymooner, accompanied Vittorio to Mexico when he went there on location for "Sombrero."







John and his wife, Esperanza Baur. They have been married eight years.

INSIDE STORY on

To be the wife of a screen star is difficult. Six times "Chata" left John and six times he went after her. Now pride has stepped in—and it's the end

By

Frances Lane

"Chata," her mother, John. He was away a lot, she became restless, lonely.



Lovable, impulsive, stubborn, John's a man's man; no woman'll ever harness him.



the John Wayne split-up

JOHN WAYNE was in the middle—in the middle of divorce negotiations with his wife Esperanza. Understandably, he preferred to hibernate. But the St. Joseph Hospital requested him to head the benefit at the Valley Garden Arena. As No. 1 box-office star, his appearance—alone, would insure thousands of dollars at the gate for a needed charity. John put personal matters aside and played the show. On stage, he was smiling—the successful, kind-hearted, lusty, rugged, John Wayne of the movies. Off stage, his “hail-fellow-well-met” popularity was evidenced. He was mobbed by fans, friends and former co-workers. “How are you Duke?” they asked. “Fine,” he said. Many he called by name inquiring the health of their wives and children. Then he stepped into his car and the smile left his

face. He was a lonely man, sad and weary. “I can’t believe that I have lost Chata,” he remarked in a low voice—half to himself and half to a friend who had accompanied him. He loved her.

I have known John Wayne for several years. To know him at all is to like him—to admire him. I knew before I asked that he would not discuss the news in the papers that he and Chata were through. He did confirm the announcement that this time he wanted her attorney, Jerry Giesler, to get it over as quickly as possible; that their beautiful \$140,000 ranch home in San Fernando Valley was for sale; that, if Chata didn’t file the divorce in thirty days, he would. John knew no other way. He was at the end of his rope.

Time, pride, personalities and human

emotions play many tricks. Even a strong love can weather two strong demanding personalities—for only so long. Chata (*Spanish for Pug Nose*), as John affectionately called her, is half Spanish, half French—fiery and docile, temperamental and loving, fascinating, possessive and proud as her heritage. And John—a lovable sweet guy, argumentative and stubborn, a great friend, restrained and impulsive—she discovered is a man’s man. No woman will ever harness him.

Generous to a fault and loyal, he loves people and he loves his friends, all of them. A wife is a part of him. He expects her to go along with him—sharing his life—as he lives it, always being there like his right arm. When friends claim priority of his attention, he (*Please turn to page 58*)

John and his four children by his previous marriage, Toni, Patrick, Melinda and Michael. They appeared with their father in “The Quiet Man.”

With Nancy Olson in “Big Jim McLain.” Even a strong love can’t hold demanding personalities.



Having Wonderful



Betty water-skiis on beautiful Lake Tahoe as Charles maneuvers the boat.

JUST relaxing . . . water-skiing, sunbathing, boating and being together. . . . That's the Betty Hutton-Charles O'Curran recipe for a heavenly, though belated, honeymoon. They went to Lake Tahoe, one of the most enchanting spots in America, for six glorious, carefree weeks. Betty and dance-director Charles met while they were both working on "Somebody Loves Me," and apropos of the title, fell in love and were married immediately after the Paramount picture was completed. The happy newlyweds have all kinds of plans for the future—including the production of their own pictures with Betty as the star.



The happy honeymooners, Betty Hutton and Charles O'Curran, off for a walk.



Betty pours coffee for two as she and her husband lounge around the cozy fireplace.



While sunning on the flagstone terrace Betty points proudly to her newly acquired tan.



Charles helps Betty out of her water-skiis after a thrilling whirl around the lake.

Time!



Mr. and Mrs. enjoy the view from their cottage window.



Betty hopes for the best as Charles tastes a sample of her cooking.



They just can't keep it a secret. That look in their eyes says there's no doubt that the O'Curran's are a very happy couple, indeed.



"Lucy is quite a girl. She's been my wife for ten years and I should know."



I Love

"I could go on and on—there's so much to love as Lucille Ball Arnaz—but to sum it up..."

IT DOESN'T surprise me at all that so many people seem to love Lucy. After all, Lucy—also known as Lucille Ball Arnaz—is quite a girl. She's been my wife for over ten years now and I should know.

Lucy and I have had a strange kind of life together. It's been full of laughs—and some disappointments. But we wouldn't have wanted it any other way. We're both glad, however, that a certain TV show called "I Love Lucy" came along and was lucky enough to be a hit, for it was this that finally gave us the chance to be a family.

For the biggest part of our married life, Lucy and I had a long distance kind of marriage. I was away most of the time on the road with my band while Lucy was in Hollywood doing all right by herself in pictures. Frankly, I'd have liked to work in Hollywood too, but somehow the opportunities that arrived for me were usually in other cities.

Neither of us liked the situation, but it couldn't be helped. Looking back on it now, I can appreciate how tolerant and

"We got an idea for a TV show, talked it over and Lucy said, 'We'll sink or swim together.'"

Working with Lucy on TV is like a three-ring circus. You never know when she's going to pull an ad lib in a scene.



MY Lucy



much to say about Lucy—also known
it all up—I owe her everything”

By Desi Arnaz

TV-LAND

FEATURE

understanding Lucy was about my work. She knew an actor had to act and that a musician had to play music. So she raised no objections about the work that constantly separated us. Yet, I knew it made her as unhappy as it did me.

Then one day we got an idea. Why not try television? We could at least get together. The kind of show? We both thought of a husband and wife type of format, but everyone said, “No one will believe you’re husband and wife.” Lucy and I had the unique idea that we would be believed simply because we happened to be husband and wife.

Before we made any moves though, Lucy and I decided to take an act out on the road and test the public’s acceptance of our Mr. and Mrs. status. We did some of the things we have done on our TV show. The response we got in all the cities was beyond all our expectations. Even the critics liked us. We came back home convinced we could safely try a television production based on our ideas.

I talked to two people, Harry Ackerman, (*Please turn to page 70*)

Another scene from one of their hilarious TV shows. They have bedtime problem at home too.

“Lucy’s main interest is Lucy Desiree. And I like to think I do all right as a father.”



Lucy is tops as a comedienne. Her antics on the “I Love Lucy” show have made it a TV favorite.

that man Sanders!

Though he flaunts a glib tongue and cutting phrase, George is actually a shy man

By Fredda Dudley Balling



THE least-known gentleman in Hollywood is, in all likelihood, George Sanders.

That suits him fine.

Probably there is no other male star, always excepting King Gable, who appeals equally to men and women in an audience. Women are attracted because of his manner: a compound of weary suspicion, lazy passion, and wry humor.

Men like him because he appears to be what the average guy dreams of being in his Walter Mitty moments: physically commanding and spiritually prescient, as competent in a barroom brawl as in a boudoir.

Oddly enough, those who know George well insist that the man himself, stripped of his cynicism, is an intellectual type modified by a self-conscious reserve. As a lad, it is said, he was shy and awkward, perturbed about how to manage his vast framework while keeping his feet out of banging doors or irrationally placed buckets.

The shyness persists. When an interviewer asked him what he most disliked about Hollywood, he responded sadly, "The heartiness. One comes to the studio in the morning and one must shout and wave furiously at every familiar face. 'Hi, Joe, good morning!' 'H'ya, Al, how's a boy?' 'Be seeing ya, Mac.' And so on. At noon, one goes to the commissary out of human need for nourishment, not to tax one's strength in joyous greeting, yet the same hilarity is again considered necessary good manners. At night, one must once more greet every fellow worker, as he inches his way toward the exit gate. 'Good night, Pete, see you in the morning.' 'Cheerio, Henry, have a good day?' 'Going to the preview this evening, Bob?' Good lord!

"In England, no man is so cordial to another chap until he has known the fellow ten years and has made a pass at his wife."

His manner: a compound of weary suspicion, lazy passion, wry humor, appeals to women.

Marta Toren and George Sanders do some investigating in Columbia's "Assignment-Paris."





With Audrey Totter. Like all shy people he has stagefright sometimes.

At first consideration, this might seem to be the complaint of a true misanthrope, but second thought and Mr. Sanders' added comment, "It seems such counterfeit gaiety, like the first act of 'Petrushka,'" reveals the man's essential nature. He admires sincerity.

He disdains fake friendship and he has no time for meaningless camaraderie. He is romantic enough to believe that the cordiality he gives or receives should spring from the heart, a refreshingly simple attitude in these ultra dalecarnegie days.

Like all shy people, he suffers occasional attacks of stage fright. Impossible as it seems for this malady to have set fire to the arctic wastes of George Sanders' icy composure, it *has* happened. When he sang "Some Enchanted Evening" on one of Hedda Hopper's Sunday night radio shows, his voice—for the first three or four bars—was that of any frantically eager novice trying to form words around the heart in his mouth.

Possibly his nervousness was caused by the fact that "Some Enchanted Evening" is a love song. (Please turn to page 62)

At a Hollywood function with Zsa Zsa Gabor. She and George now go their separate ways.



He has no time for meaningless camaraderie—disdains fake friendship



On set with producer Jerry Bresler. George is a perfectionist when it comes to his work.



Chorus girl Doris Day is mistakenly Bolger to represent the U. S. in Paris

Dance

With her best foot forward, Doris goes into a lively routine and proves she's a first rate dancer in this Warner musical.



chosen by mixed-up government man Ray at the Festival of Arts in "April In Paris."



Out of camera range, dance instructor Don Saddler closely observes Doris as she does her solo steps.



Between takes, Doris has her hair combed for the next scene.

by Day

DORIS DAY, who gained popularity and made her way to the big time via her terrific singing voice, is now equally acclaimed as a dancer, and a top-notch one at that. After a refresher course in ballet, which she hasn't tackled since she was a youngster, Doris was ready to breeze through some intricate comedy dances for her new film, "April In Paris," in which she plays a rowdy chorus girl. She also sings a long list of marvelous new songs, including the prophetic opening number, "It Must Be Good," a statement no one need challenge.

Right: Singing "It Must Be Good." Doris may one day be starring for her manager hubby, Marty Melcher, who plans to turn producer.



A wild goose chase ensues when love enters into the picture.



"I make a point of being prompt. I don't break dates at the last moment. I don't insult people. I keep out of fights and brawls. I don't throw firecrackers in hotel lobbies. So why am I called a character?" asks Aldo.



A radio interview with Memphis commentator Olivia Brown. Touring has helped him.



Enjoying a copy of SCREENLAND with John Derek between scenes on the Columbia lot.

"I'm not a character"

SOME people around Hollywood say Aldo Ray is a character. He says he isn't. That depends on what you mean by a "character."

"A few years ago people called a Hollywood guy a character if he wore funny hats, dark glasses, mis-matched slacks and jackets, loud shirts and a towel around his neck instead of a scarf," Aldo points out. "I never dressed that way and never will."

"Now there's another style of dressing that makes you a character—sloppy blue jeans, T-shirts, sneakers, worn in town. That's fine for the country or the beach or the backyard. But I've never gone for that 'sloppy sartorial school' in town, so I don't qualify on *that* score as a character."

"Most people who label a man a character also imply rudeness on his part—maybe that he's always late or insults people just to be different. This I don't like. I make a point of being prompt. I don't break dates at the last moment. I don't insult people. I keep out of fights and brawls. I don't throw firecrackers in hotel lobbies. So why am I called a character?" he asks.

"I live at the beach because I *like* the beach. Does that make me a character? Thousands of other people who live there for the same reason aren't automatically accused of 'going Hollywood.'"

"I wouldn't mind being called an individualist. I think I am. I think everyone should try to be. Why just follow a

pattern?" he queried with deep concern.

Aldo was delivering his arguments over lunch at a little Italian restaurant near his home studio, Columbia. He had long since finished "Pat And Mike" at MGM with Katharine Hepburn and Spencer Tracy, had been on two long personal appearance tours, and was waiting for his next assignment at Columbia, which will be "From Here To Eternity." But he was checking in at the studio almost every day. He's not one to lose touch with things.

"Okay. You win so far, Aldo," we conceded, pronouncing his name Awl-dough, as it was pronounced when we were introduced to him a year ago.

"Please. The name is Al-dough. First syllable just like Al. Do you mind? It's a different name. It's mine. I like it right."

We certainly didn't mind; a man should take pride in his name, say we. It's part of his individuality—and Aldo certainly has plenty of that. He also has great vitality, enthusiasm and confidence. Some people misinterpret his confidence and that's another reason they call him a character. We mentioned this to him.

"I think most people are dishonest with themselves. They don't properly analyze themselves or else they come up with a wrong analysis. They don't give themselves enough credit for their abilities and contrarily they don't recognize their own limitations. I think I know mine, so some people call me an egotist."



Aldo is surrounded by fans at Rivoli Theatre in Toledo, Ohio. "We should talk to people in other walks of life."

"When you say things honestly about your past and they turn out to be quotable, you're tagged a character"

By Dorothy O'Leary

—says Aldo Ray

"When I was a kid I decided I wanted to get in politics. I intended to go all the way to Washington—and I would have, too, if I'd stayed with it. I think I could have made the Senate. Not the White House. I'm only first generation American and I think that would have been against me. But I could have been a good Senator," he said with conviction.

You think that sounds like conceit? Well, we don't and here's why. Aldo isn't the untutored diamond-in-the-rough that you might imagine. In high school, he often earned straight A's, was always in the top section of the class, academically. Twice he was president of the California Scholarship Federation. When he went to Vallejo Junior (*Please turn to page 64*)



"I think the actor is the least important factor in a good picture. Everything is done for him," insists Aldo.

The very happy young newlyweds,
Mr. and Mrs. Kirby Weatherly.



My Midnight

In her own words the young bride stifles all

By Joan Evans

KIRBY and I didn't know one hour before the ceremony that we would be married that night. All we needed was for someone to agree with us—that if this was really right and we wanted to get married now without waiting longer (*we had already waited over a year*)—then we should. All we needed was someone to say it. Joan Crawford, my godmother, agreed with us and an hour later, we were being married in the den of Joan's home.

A year ago, Kirby and I told our respective families that we wanted to be married. Katherine and Dale, my parents, have always been enormously impressed with Kirby. They liked him the first time they met him, which also was the first time I met him. Kirby is a Los Angeles boy. He went to college in Cleveland, Ohio, joined the air force when he was 18, was engaged in the European theatre and emerged a lieutenant. When he returned home, his friends suggested that he become an actor. Kirby was studying with my drama coach, Bob Paris, who suggested that he bring Kirby to my house one night so we could read lines together. (Please turn to page 68)

"A year ago Kirby and I told our respective families we wanted to be married," says Joan. "We decided when I became 18 we'd marry."



Irene Dunne, Dean Jagger, as her parents, smile approval of Joan's engagement to Dick Crenna in "It Grows On Trees."



Marriage

hose conflicting reports

Joan says Kirby never
kissed her until eight
months after they met.
Then they knew it was
love—and for keeps.





Left: Alan climbs aboard his tractor to finish storing the hay—one of the many different chores of the weekend rancher.



Ready for an inspection tour of his farm and the colorful surrounding country, Alan prepares to saddle his horse, "Jimmy."



Left: Relaxing in the hayloft between jobs on his ranch. Alan is currently appearing with Virginia Mayo in Warners' "The Iron Mistress." He'll make his next film in Europe.

Weekend

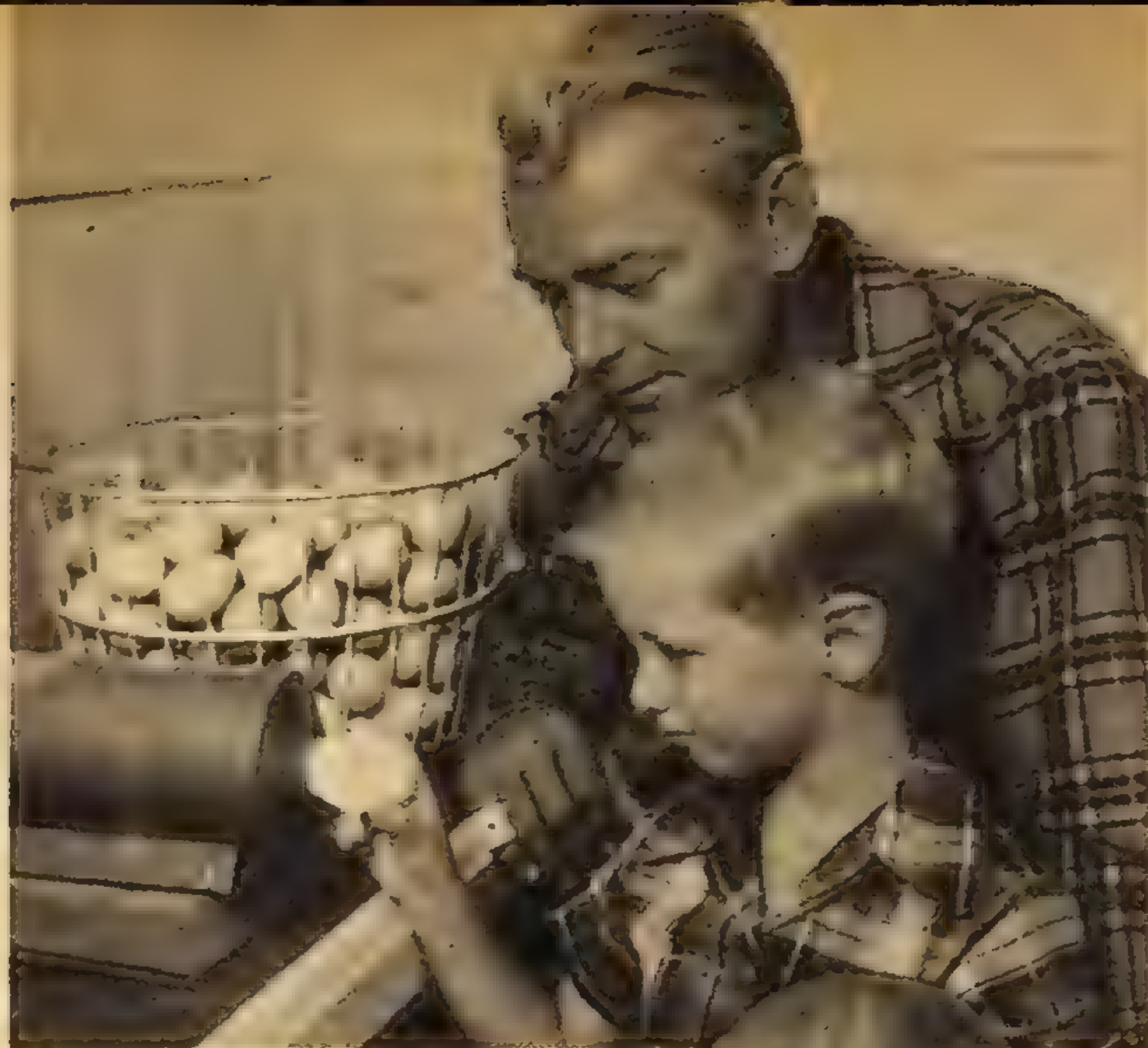
WOULD you have guessed that a tough, two-fisted guy like Alan Ladd has an especially soft spot in his heart for a brood of white hens? Sure enough, Alan's just mad about his modern poultry ranch in beautiful Thousand Oaks, Calif. When his picture chores are done he assumes full charge of ranch operations on weekends, and proudly delivers eggs to friends and neighbors during the week. He's extra enthusiastic about the whole enterprise, and from the way things look, so is every member of his family.



Although his coops already hold 3,500 hens, it looks like Alan is considering an addition to his chicken farm—he's reading up on how to raise turkeys. That will probably come next.



Left: The whole family—wife Sue, Alana, David and even Alan—gets a kick out of watching the electric sorter grade eggs.



Fascinated by the modern electric candling machine, little David tests an egg while his father looks on with just as much interest.

Rancher



Left: In his machine shop, Alan works at his lathe to complete some parts necessary for a new chicken coop. Looks like Rancher Alan Ladd has become a real jack of all trades.



A proud moment at the end of the day, Alan totes 15 dozen eggs into the storage room. You can't say this is soft work—but Alan seems to be enjoying every single minute of it.



Carleton making up for his role in "Fearless Fagan." Oddly enough, at 13 he left home and joined a carnival.

IF CARLETON CARPENTER had ever been afraid of anything in all his twenty-six years, he might never have left Bennington, Vermont, at all! Why, he was born to live and die where all the Carpenters had been born and some had died . . . where the years went on pleasantly and evenly . . . where you walked down the main street and you knew everyone. You visited with the man who ran the grocery store, the man who ran the book store, and the man who owned the drug-store. Your father knew his father before him. They were staunch and rugged as the fir trees . . . pioneer stock, the backbone of America, upholders of tradition, holding steadfast to a nostalgic, gracious past with stubborn pride. In such a town, everyone knew everyone. They had known everything about your heritage long before you came along. You had your place in the community and that's where you stayed—living a good, respectable, uneventful, pleasant little life.

"I was afraid it would happen to me," said the lanky, six-foot-four, ever restless young New Englander. "So I ran away from home when I was thirteen years old and joined a carnival. I called myself Professor Upham and I did a magic act which I had been perfecting for years. This was my first taste of show business . . . the honky-tonk music, the merry-go-round, the cotton candy, the wonderful and exciting jugglers, the death-defying trapeze artists, and all the fascinating

"So maybe



"If you're afraid of anything, you'll never try anything." That's fearless Carleton Carpenter's motto.

side shows. These people came from a different world, and I knew then that Bennington, Vermont, was going to lose one Carpenter after having so many generations of them around. I think my family was a little worried about me. I was not growing up according to tradition and in a small town, everyone worries about what the neighbors think about you. I'm sure my mother felt that it was just 'Summer madness' and that I'd be back home when the Summer was over, and ready to go back to school in the Fall."

So after a Summer with the carnival, Professor Upham became just plain (*Please turn to page 65*)

I'm not conventional"



When he first went to New York he was as fresh as country butter, but in two hours had a job.

"Good job, nice girl, small town life. Nothing wrong with that . . . but," says Carleton Carpenter, "I wanted to be an actor!"

**By
Ruth
Cummings Rowland**



"My family worried about me. I was not growing up according to the New England tradition."

when Jack Frost bites



a. Constance Smith, who appears in "Taxi," models water-shedding gabardine jacket. Wool lining, storm cuffs and mouton-processed lamb collar add warmth, \$7.95. Pleated flannel skirt has hip yoke, \$6.98. Angora and wool cap, \$1.29. Wool gloves, \$1. At W. T. GRANT Stores.

b. Sweaters for sizes 34-40. Classic pull-over in Zephyr wool, \$1.98. At NEISNER'S. Cable-stitched cardigan, \$2.98. At McLELLAN. Sweater blouse, with turtle neck, in tan or grey stripes, \$2.98. At NEWBERRY. Generous wool squares in pastels and plaids, 98c. At G. C. MURPHY Stores.

c. For boys, from sizes 4 to 12. Lined jacket, dirt resistant and water repellent, \$2.98. Hockey cap, 49c. At KRESS Stores. Lambskin ear muffs, 59c. At NEISNER BROS. At McCrory: Colorful wool gloves, \$1.39. At KRESGE Stores: Idle Hour wool sock, with leather soles, just \$1.98.

d. For a warm Winter, Snugmodes for the feminine members of the family. Rib-knit cotton is contour shaped. In small, medium or large sizes. Vest and pants sold separately. For misses' sizes, 39c; ladies', 49c; extra-large, 59c. In pink. At J. J. NEWBERRY Stores.

*Prices subject to change.
For nearest store, write to
SCREENLAND, 444 Madison Ave., N. Y. C.*





g.

e. Corduroy skirt zips in back. Comes in rust, green, grey, purple and gold, \$4.98. At J. J. NEWBERRY Stores. Handsome turtle-neck sweater of new ribbed cotton knit, \$1.98. At W. T. GRANT Stores. Dolman-sleeved wool slipover, \$2.98. At S. S. KRESGE Stores.

f. Mandarin-style pajamas for girls who wear sizes 8 through 14. Flannelette pajamas in a pagoda-printed pattern, on white background. Solid-color pants and matching trim on jacket. Colors are pink, blue, maize or aqua, \$1.98. At KRESS Stores.

g. Wool scarf, 33" square, in brilliant block plaid, \$1. At S. S. KRESGE Stores. Warm hockey cap, in red, white and blue, 98c. At KRESS Stores. From McCRORY Stores, woolen mittens, \$1.39. Cotton socks, with triple-fold cuffs, 3 for \$1. At McLELLAN Stores.



f.



e.



c.



d.

screenland
variety shopping
for november

Screenland Fashion feature



Janice Carter, with her dachshund, Liebchen. Janice is currently appearing in RKO's "The Half Breed."

NECKLINE of this nylon sweater is studded with pearls, outlined in white and gold thread. Price: \$3.98. Colors: white, pink, maize and powder blue. Sizes: 32-38. Taffeta skirt, \$3.98, comes in black or navy. Elastic waist cinch, 98c, in black, navy, white or red. Earrings, 10c. Necklace, 50c. Gold bracelets, 39c each. Pearl bracelet, made out of another necklace, 50c.

Sweater, skirt, belt and jewelry all for about \$10. At KRESS Stores

By

Nana Harrison

Plays Pieces



"Was able to play many pieces in a short time. Family and friends surprised! Play for social functions, dances." — Peter H. Kozyra, Manitoba, Canada.

Excels Friend Who Has Teacher



"I didn't know a note. Now I play for parties. A friend (taking lessons from private teacher same length of time) is still doing simple exercises." — Marie Van Hulle, Manitoba, Canada.

Now Invited Out Lots



"It's been fun. Hasn't cost anywhere near as much as private teacher. Now invited to affairs, dances." — Howard Hopkins, E. Syracuse, N.Y.

"Didn't Know A Note"



"I didn't know a note. Now I play many selections, to the delight of friends and relatives." — Lawrence M. Deno, West Chazy, N. Y.

Progresses Rapidly



"How rapidly I am progressing! Lessons so simple, anyone can understand them." — Andrew Schneider, Hanna, Wyoming.

Family and Friends Surprised



"I, my family and friends are surprised at my rapid progress!" — Pearl May Clay, Center, Tex.

Learns Faster Without Teacher



"Have no special talent—but now I play guitar better than many who have had teachers for longer time." — Myrella-Muquette Saint-Andre, Montreal.

"Friends Were Amazed"



"Didn't know a note on piano. In a short time I could play simple hymns. Friends were amazed. Now entertain at parties, play at church." — Samuel Moses, Mt. Vernon, Tenn.

"How Happy I Am"



"How happy I am, I play for parties, entertainments. Never once thought I would be able to play the piano. Thanks a million!" — Cora Franklin, Duke, Bumpass, Va.

13-Year-Old Learns



"Never took lessons before. Now play better than friends (with private teachers) who began same time I did." — Joan Lueck, Big Stone, S. Dak.

"Easy as Falling Off Log"



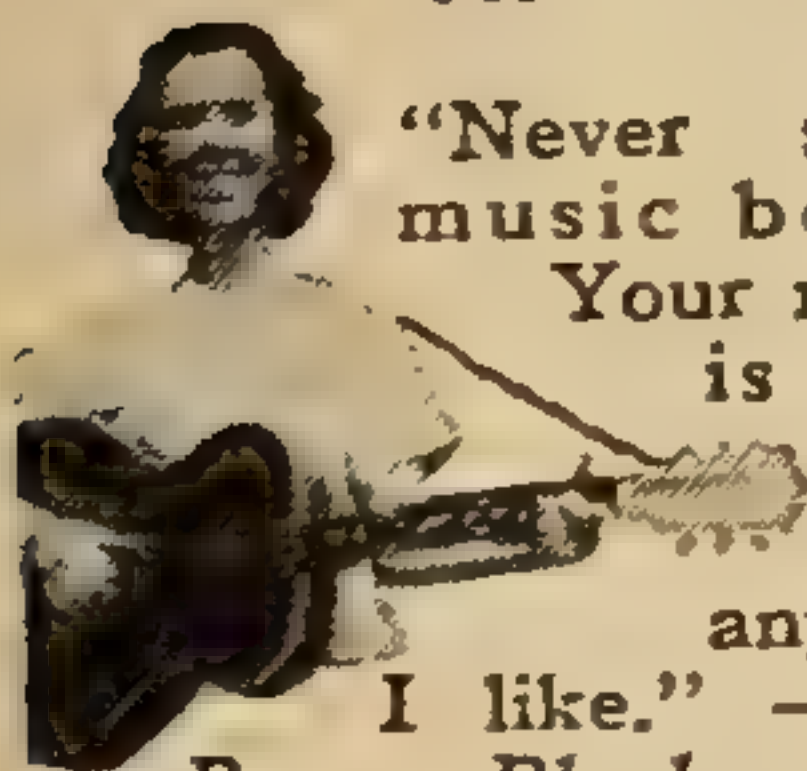
"Easy as falling off log. Have always wanted to play. Now my dream is being fulfilled." — Mrs. Phyllis B. Jones, Blanding, Utah.

Wins Bet With Friends



"Bet friends I could learn piano quickly. Last night, one said, 'Why, sounds like you've been playing for years!'" — Louise Gomez, Oakland, Cal.

"Now Play Any Piece I Like"



"Never studied music before. Your method is easy! Now play any piece I like." — Rose Boyer, Blackwell, Mo.

"Never Dreamed I Would Play"



"Wouldn't have believed it possible — learning to play in such a short time. Friends can't get over it — think it's me, but it's your wonderful lessons!" — Eileen Turner, St. Victor, Canada.

Plays for Church



"I'm 12 years old. I have played for our church." — Patsy Jeffrey, Sweetwater, Tex.

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"I Want A Genius!"

Continued from page 25

Of all the younger stars in Hollywood, she probably knows better what she wants of life as it concerns marriage, a husband, and a family—because she set herself a definite pattern in her earliest years.

One night, several years ago, this writer was dining with Yvonne at The Tropics, in Beverly Hills, California. That's a restaurant where the Hawaiian waiters wear leis, and drinks come in tall glasses frosted in all the colors of the rainbow, and a synthetic rain beats on the bamboo and glass roof. It's an exotic scene, and the food is exotic, too—in complement to Yvonne De Carlo who looks her best in any place far removed from a modern civilization.

"Just as I like to eat differently," she explained, "I have different ideas about most things. Men, for instance. Because I am achieving stardom, I am constantly tied up with romantic juveniles—so that I can get into the columns—and I have never been so bored."

She toyed with her frosted drink. "Most of the men in the movies don't know what to talk about when they go out with a girl," she said, musingly. "They play with the silverware on the table, do tricks with match sticks and dinner napkins, and tell the latest, not-so-funny stories. I like candlelight, and the kind of conversation that means something."

In those days Yvonne De Carlo was seen in many of the better public places with the heart throbs of those years: actors like Turhan Bey, Robert Stack, Rod Cameron. The newspapers were always quick to say: "This time it's serious. Watch out for Yvonne's waltzing down the aisle with X. . ."

Such statements brought more laughter to Yvonne than annoyance. "I don't know where we'll both be in ten years from now," said Yvonne, "but I bet you the price of this dinner that I'll still be unmarried, and still sure of what I want—a man who has achieved something in his own world, a man who can think, a man who can talk—and a man who is not so tied up in his own self that he will neglect the woman who loves him."

What Yvonne was trying to say is that she would never, never marry an actor. Her own experience had taught her what can happen to a woman who makes a bad marriage. Her father, connected with show business, had deserted her mother on the eve of her birth. Penniless, her mother had to seek out a kindly doctor and an understanding hospital to bring her fatherless daughter into the world.

"When I marry," said Yvonne, slowly, "I shall make sure that security goes hand in hand with love. If I fail to make a career for myself in the movies, I would want to be sure that my husband can take and understand the failure, and still provide adequately for the continuance of our life and love together within his own resources."

Today Yvonne De Carlo is a wealthy girl. Her movies have all made money,

and she with them. She owns a nice house, always a good car, one of the most extensive and tasteful wardrobes in Hollywood—and travels around the world absorbing the romance and excitement of foreign worlds with an almost childish hunger.

"I missed so much in my earlier years," she says, "that I feel nothing can quite make up for the poverty, the drabness, the insecurity that almost broke mother's heart—and very nearly my own. But youth survives almost everything, and today I am making up for lost ground."

Hard? Yvonne is not hard. She's just practical. Her own agent, Paul Kohner, will tell you that Yvonne has learned a lesson that most actresses should learn: the tragedy of want, the value of money, the treasure that is a belief in oneself.

One of her directors says, "Yvonne may not be the most talented girl in the world, but she is the most confident. While she lacks the artistry of a Pavlova, there is no ballet sequence she won't tackle. Although her voice is only fair, she will face the tough audience of the Hollywood Bowl in an operetta. As for her acting, no script feazes her—because she believes in what she is doing."

When it comes to the men in her life, Yvonne has the same confidence. She believes that she can let one ardent swain go after another until the right man comes along. "She'll wait for that man until she is gray haired, if needs be," reveals one of her close women friends. "What she despises in a man most of all is inferiority, a lack of poise, an aimlessness about his own way of living."

For a while Howard Hughes' name was linked with Yvonne's, and so was Ali Khan's. Perhaps these two men, out of all the men Yvonne has gone around with, are nearest to her concept of suitability. Hughes, because he is a great man in the field of aviation, a man whose word is law in countless directions, a man who would handle his wife as he does everything he tackles—in a grand manner.

In Ali Khan, Yvonne recognizes many of the values she seeks in a husband. He stands for glamour, other women are mad about him, he is intelligent, graceful, amusing and devil-may-care-ish. He is also unpredictable. A great attraction in Ali Khan for Yvonne is that other women have failed to hold him—and this actress loves nothing better than a challenge.

Many movies (and many men) have gone by since that last dinner at the Tropics, in Beverly Hills, and it is a little more than a coincidence that Yvonne, on the return from one of her perennial trips to Europe, should speak frankly to the press on very much the same matters on which she spoke over Bombay Duck to this writer, ten long years ago.

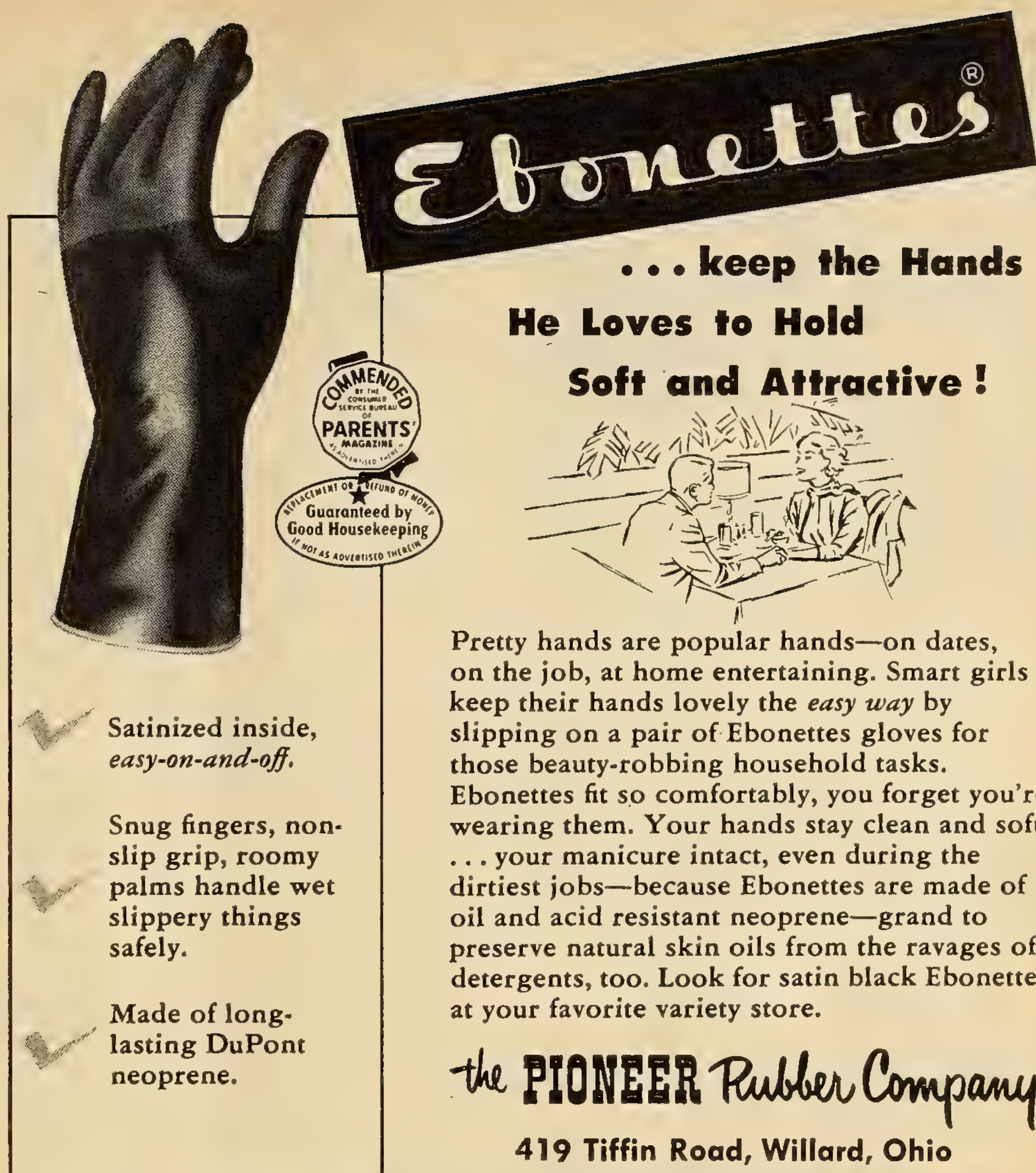
"It is a biological necessity for me to idolize a man for his accomplishments," she said, gravely. "You can find a lot of wonderful guys in the world who are taxi drivers or cowboys—but not for me."

mends for staying power and naturalness too.

KEEPING your hair as glisteningly soft and healthy as it should be is often a rather baffling problem—particularly if it's been damaged by last Summer's sun baking, or over-permanenting. There is an answer though, in the Breck Cream Treatment. Your favorite beauty shop has both professional and home-size tubes of the Cream Treatment so that you can have the benefit of expert ministrations at the salon or take your supply home and give yourself the works. In either case, the procedure is the same. First, your hair gets thoroughly shampooed and rinsed. Next, while your hair is still wet, but no longer dripping, on goes the Breck Cream Treatment. The cream is supposed to be combed well into the hair so that it all has a fair share. After this step, hot towels are applied for about fifteen minutes. This is simple enough when two towels are used alternately. Of course no single treatment is going to be able to accomplish a miracle of renovation but a series will do a world of good.

IF YOU'RE still looking for the perfect shampoo—the one that will give you a shining clean, manageable head of hair, without benefit of special rinse or other additional attention, the Cuticura people have a remarkable new formula that may well be the answer. This new Cuticura "Triple Action" Shampoo is, as you might suppose from its name, a concoction that is designed to cleanse hair and scalp in even the hardest water, and to bring out all the natural highlights. Built right into the formula is a special conditioning agent. This is no small achievement, for to accomplish these desirable results it was necessary for the research chemists to combine a proper proportion of soap and soapless detergents that would increase the cleansing value as much as 2½ times yet leave no dull film, as a soap tends to, or overdryness, as is the case with detergents. The Cuticura liquid shampoo won't even cloud or separate. What's more, there's a special bonus for you when you invest in your first 85c bottle—a pair of Shampoo Goggles that come for free when you send in the top of the carton with the printed flap.

WHEN it comes to the final touch of a hair make-up to add tone to uninteresting coloring, you'll find that the Charles Marchand Company has anticipated all your needs—even to the point of making a special Marchand color chart to take all the guess-work out of the Hair Rinse procedure. The Marchand Hair Rinses come in 12 different shades, each one named and numbered, for fool-proof identification. There are six treatments in every 25c package. All you do to give yourself a treatment is (1) shampoo your hair, (2) pour one quart of warm water into a basin and dissolve one envelope of Rinse in this water, (3) stir the Rinse with a small brush and apply it to your hair, brushing away from the scalp, (4) rinse your hair thoroughly in clear, cold water. That's all there is to it.



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Anthony Curtis

presume it's safe enough to say that a triple flood of water has rolled under Shelley's bridge in the past half dozen months. Heading the list, of course, is her marriage to an actor of international repute, whose crowded record of accomplishments in the theatrical world is most impressive. Her career continues on a steady ascendant, chronicled in detail in the newspapers and magazines. Throughout it all, Shelley has held her own, always emerging on top of the heap.

We ordered lunch and settled down for a session of talk, or more accurately for a session of listening, because Shelley was in an expansive mood. "I've moved into a new world since I've become Mrs. Vittorio Gassman," she began, "and I have a new outlook on life."

This may probably come as happy news to people who knew the old Shelley, the girl who used to blow her top regularly and wind up just as confused as everybody else who had anything to do with her.

"Marriage has given me a tremendous sense of security, both in my personal life and in my career. I'm more relaxed, more organized, less on the defensive, and certainly more easy-going and trusting. I don't make 22 appointments for the same time, and then get into a frenzy trying to keep them all. Before Vittorio, I often used to have the frantic feeling that everybody and everything were crowding in on me, but now I have a calmness based on a newly-acquired theory that the world won't fall apart if I don't do everything this minute. It can wait until manana!

"In my career, Vittorio has pointed out that when you're an actress and can turn in a fairly capable job, you'll always be in demand because you have something the public wants. So, I've stopped worrying about what picture I'll be in next, or if the role is the best or the meatiest, or whether I'm being paid more or less than anyone else. Now I have a husband who can worry those things out for me, and he does it with such finesse and clarity that I'm constantly amazed it can look so simple!

"Having a wonderful husband has done so many good things for me. It has clarified my problems, and given me a sense of confidence in myself which I never before had. I have a new goal now, for instance: instead of wanting to be a famous movie star, I want only to be a good actress. Too, instead of thinking only of myself, I have a dual perspective. I'm thinking in terms of two people these days, and I love it!

"Overnight, marriage seems to have made me more feminine. I really give thought and time to my wardrobe, because I want to be complimented on the way I look. A year ago I scarcely paid any heed to what I was putting on, because I was thinking of all the things I had to do that day and wondering how I could possibly fit them all into my schedule. Now I dress only for his approval.

"Before my marriage, I couldn't sit still for five minutes. I had to be on the go all the time, being with people, doing things, working, shopping or anything else that kept me on the move. I used to go to parties and only skim the surface socially, chatting lightly and moving from one person to the next. I realize now that I missed many opportunities for real friendships.

"In Rome, after I got to know Vittorio well, I pointed out to him that it was hard for me to understand the working habits there. People worked until 12:30 or 1:00, went home until 3:00, and then came back to work until 7:00 or so. The pace seemed too leisurely for me, and I felt that the loss of all that time meant a loss of earning power.

"Vittorio's simple comment was: 'With your system you might make more money, but when would you have time to enjoy it?'

"Marriage has taught me to be alone and like it. Vittorio plans everything down to an organized schedule—a time for reading, for letters, for music, and so on. He has shown me how to weigh the importance of matters, how to decide which things should be done first and which can wait until tomorrow. This quality alone has helped me unclutter my one-time jammed daily routines.

"I know too that I'm gradually learning the secret of how to entertain, and enjoy our parties as much as our guests do. You may wonder at this, but how many hostesses of your acquaintance can be perfectly at ease when they have a gathering at their homes? I wasn't one of those! I fretted and worried for fear that people weren't having a good time, and I suppose just thinking those thoughts showed plainly to everyone else.

"I find that I'm beginning to like people more than ever before, simply by watching the way Vittorio gets along with them. I think this is really an accomplishment when you're practically a stranger to the country and the language. He asks them questions, and he's genuinely interested in what they have to say. My talk with others formerly was, I'm a bit ashamed to say, nothing more than what I thought was smart repartee, a lot of sounds signifying nothing. I'm glad those days are gone forever.

"I'm learning the knack of suavity and sophistication from my husband just in observing the way he can parry a tricky situation.

"The most important lesson Vittorio has taught me is the full meaning of patience. I realize now that one of the prime reasons for many of the disagreements which studded my life in the past came from my frank blurting out of the thoughts that struck me at the moment. If I didn't like something, I said so in no uncertain terms, and let the chips fall where they may. Being tempestuous may win you temporary gains, but the ultimate cost isn't worth it. You and everybody else wind up with edgy nerves.

"Vittorio has brought home to me the

fact that there's a propitious time for everything, and that the immediate moment may be the worst of all. This is especially true in the creative work, where tempers often are surface-deep and ready to explode at the slightest provocation. As Vittorio puts it, 'I love you because you're so alive and quick, but when you get an idea, write it down and think about it for a half hour. If you still think it's good, then say it.' Need I point out that this sage counsel has already saved me immeasurable moments of grief and I feel better daily because of it!

"Generally, I've picked up some of the other rewards that seem to come only with marriage. I find that I have more interest in women, and that I enjoy listening to mothers talk about their children. I even join in on the conversations, although I'm frank to admit that I don't know very much about them, but I have a hunch all of it will come in handy when we start raising a family of our own.

"Naturally, we expect to have children, and as for the number, I guess I'll let time take care of that. Our general plans include a divided stay here in Hollywood and in Rome, where Vittorio also works in films and on the stage, and later this year will direct three modern plays and three tragedies for the Italian National Theatre. We'd like to keep one home here, and one there. Wouldn't this be wonderful for the children—they'd be bilingual in no time!

"All this may sound like an idyllic description of a much-in-love girl extolling the virtues of her husband, so let me quote someone else who commented recently on Vittorio's work when he gave a poetry reading recently here in Hollywood. Said the critic: 'He reads poetry as Caruso once sang . . . his is the ultimate achievement in the interpretation of verbal phrases, in that he makes them seem that they were created the moment he speaks them . . . when the mood of poetry took over, the theatre was filled with a shining splendor of artistry.' Can you wonder why he gets such acclaim when you know he has done 92 plays and about 20 movies at 30 years of age?

"On the other extreme, I'll reveal one thing about Vittorio that I'd like to be able to change. He drives one of those foreign cars with a typical European's lack of concern for speed. Your heart is in your mouth the moment he steps on the gas pedal and it stays there until the drive is over. We drove down to Tia Juana the other day, and I still haven't recovered. In fact, someone overheard my loud complaints to him, and the next day the gossip columnists reported that all is not well with the Gassmans. It certainly isn't when it comes to his driving! If that makes me a backseat driver, I'm guilty.

"Finally, for the first time in my life, I am completely happy. I have a totally fresh sense of values which seem to have opened up a new world to me. I'm fired with an ambition to correct past errors and to go on to better things both in my personal and professional life, because, to quote another Italian proverb, I now 'sleep well, love happily and have no fear of tomorrow!'"



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Inside Story On The John Wayne Split-up

Continued from page 31

expects her to knowingly understand. He has no conception of a woman riding saddle. That a woman demands when a woman loves. That, love is her whole existence.

That is the way it has been with John and Chata from the first. Love—great love, violent arguments, misunderstandings, quarrels, separations, tenderness, the joy of coming together again. Long absences, pride, stubbornness which inevitably spell the end. Except, even now, their closest friends believe they will yet get together, though they know John is saying, unhappily and bitterly, "This time it is over."

Chata, at this writing, was leaving the negotiations to one of Hollywood's foremost attorneys while she remained in Mexico at the home of her mother. John, now impatient, had obviously assumed the attitude, "I've brought her back six times. I'll be damned if I will do it this time. She knows I love her. If that's not good enough, I'm through."

"She's tried his patience once too often," a close friend of the two puts it. "Sure, a woman has a big hulk of a guy with a heart to match his size—running at her slightest whim in the beginning. But press your luck once too often and he rebels—he's through—then it's too late. Stubborn pride and not another woman nor another man is the reason. Why if they'd come back together—they'd forget all this in a hurry. They have before."

To be the wife of a screen star is difficult. It takes the patience and understanding and complete unselfishness of an unusual woman. Few women have the fortitude to play such a role, hence the number of divorces in Hollywood. How can she compete with the world?

Other women, thousands of them, seek a smile from a screen idol. At every turn, there are imploring notes, women waiting at the studio gate, at the stage door—with eyes uplifted in complete adoration, so blinded with adulation and homage, that a wife is not within their perspective. Being a star is a responsibility. A star like John Wayne must and does appreciate his fans. It is good business. It is also only human to like people who, so openly, like you. But a wife is often shunted and pushed around by the crowds milling for his autograph. She is kept waiting by the hour while he complies with the demands of his public. She is as often jealously and openly resented as she is admired because she is so lucky—to be his wife. It isn't easy.

As for John, while he may be Mr. Box-Office, he is the most down-to-earth guy you'll ever meet. Without ostentation, there's also none of the phoney baloney about him.

The beginning of Chata and John was eight years ago when Esperanza Baur, Mexico's twenty-year-old film star, was signed to a contract by Republic Pictures. Marion Michael Morrison, "Duke" to his friends, and John Wayne to the public, was then separated from his first wife, Josephine. The first Mrs. Wayne,

a socialite, was the glamorous daughter of the American Consul of the Dominican Republic. Vivacious, a Spanish beauty, brunette and petite, she is known as one of Los Angeles' best-dressed women. I have met her at the home of many mutual friends and she is fascinating. Her marriage to John, her college sweetheart, back in 1933 was a brilliant social event with her best friend, Loretta Young, her bridesmaid. They were always in the society columns. But John, who hails from Iowa, was never the society type. He prefers to talk to the man who is asking him for the loan of a ten—over an Ambassador. He is more comfortable, more at ease, fraternizing with men of his own ilk—men without polish and social background who've come up the hard way. He disliked the round of parties and the dressing and going that a social life demands. I am recalling this first marriage—because it overshadowed the life of Chata and John. A wife and the mother of your four children—is bound to do that. And while John wearied of their social life, it must be said that he was very much in love with Josephine.

The Waynes' first home, was and still remains his children's home, stands only three blocks from the middle of Hollywood. And John, as Michael, the eldest, was growing up, used to opine that, some day when he began making more money, he wanted to get the kids out into the wide open spaces—"where they can ride horses and live and breathe and not worry about noise annoying the neighbors." He rigged a complete gym with ropes and pulleys and weights on top of the family garage. Almost every free day, he'd be up there playing with his kids.

No one surmised there would ever be a divorce—but there was. A generous settlement and complete visitation rights with their four children—and John was a bachelor. A melancholy bachelor—with pride. Josephine should have known, their friends said, that a guy like John likes to spend time with the boys. That he loved her. That he was too big, too robust to be housebroken. He was a man's man. There was no other woman, no other man but pride—stubborn hurt and pride and male independence.

Esperanza was a promising belle when she arrived in Hollywood with her mother. When she met John, she was no different from millions of other females—who are attracted to a great guy.

John was lonely. He's the quiet type and since Esperanza was just learning English, she was the least chatty girl at the party. She had an infectious grin and John felt comfortable and at ease with her. She loved the red roses on the table and John found himself remembering. It was the seventeenth day of the month and he made a promise to always send her seventeen red roses on the seventeenth day of each month as long as he thought of her. She made him forget his loneliness. "You're cute," he said. "You've got a cute pug nose!" In Spanish, she told him that's "Chata." The name stuck. "She cooks wonderful Span-

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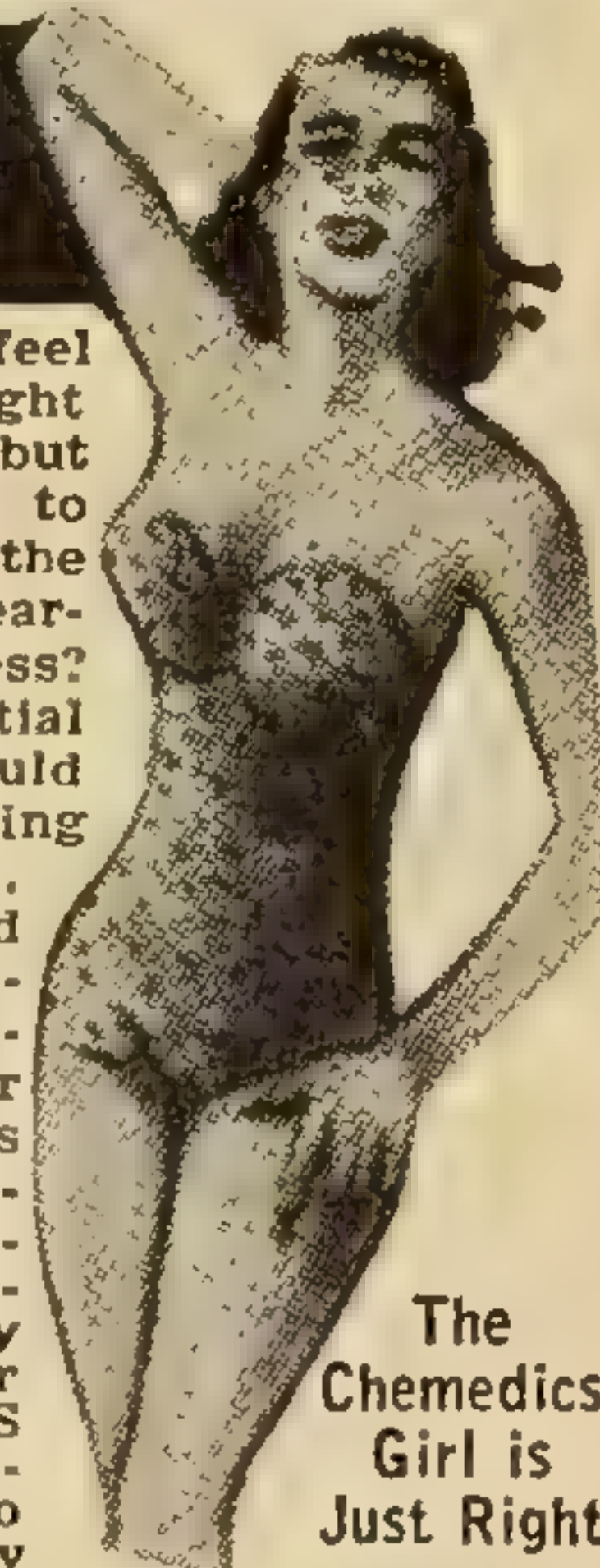
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ish food. You should taste her Enchiladas," John said later. Four years later, they were married at a little Long Beach Church. They honeymooned in Honolulu. When they returned, John was asked about the sights in the South Pacific. He grinned, "We didn't see much of Diamond Head. We were really honeymooning."

Chata was the answer to a man like John. She understood him. They moved into a little vine-covered ranch type of house on Tyrone Avenue in Van Nuys and the fellows could drop in any time assured of a welcome. Chata didn't mind. If a half dozen of John's friends showed up and stayed on for dinner—it was okay by her. Chata simply whipped up an extra batch of enchiladas. If men put their feet on the furniture, even wore muddy boots into the house or set iced drinks down on the tables that left water rings, Chata smilingly wiped it up later—and said nothing. Cigarette ashes on the rugs, she agreed, were good to keep moths away. And she liked a ranch style living room with John's guns, saddles and ropes in easy reach. The decor was not feminine but Chata was.

If John came home early from the studio—she ran to meet him. If he wound up in a poker game and didn't come home until dawn, that was okay. How he loved her.

On rare occasions, very rare, they'd dress up and go out. A blue suit is the height of formality to John. And they'd whisper together Spanish love words only they understood and they'd rehearsed before. It seemed the perfect marriage.

Chata got a bad case of make-up poisoning—developed from an allergy. She didn't want John to see her—with her face broken out. "She doesn't know that her face isn't all I love. I love her," John had said. Chata had flown down to Mexico to see her own doctor. A couple of months passed before the allergy was determined. And Duke was restless and lonely. True, he was working, "But," he sighed, "a man wants his wife right here—when he wants her."

Chata returned. When Duke, who had now fallen into a weekly poker night routine with the boys, said, "Honey, I'll be out late tonight," she rebelled. Their first quarrel, like all Hollywood items, was headlined in the columns. Tongues began wagging. There were those who called Chata. "I wouldn't stand for it," they'd advise. And soon, everyone was running their lives and their love was running out the window.

John has a heart to equal his size but, by nature, he is stubborn and, because he likes to thoroughly understand, he is argumentative and he can be downright onery. And Chata's Spanish explosive temperament often took a stand. Together, with two positive dispositions, instead of a practical positive and negative blend—they had arguments—violent arguments. And Chata would run off to Mexico and her mother. And John would keep the wires hot to Mexico City asking Chata to return.

Out of 365 days of the year, he averages 300 working days—and he has continued this schedule for the past six years. With such hard work, John be-

gan to subconsciously rebel that Chata should so frequently upset his peace of mind. Twice, he caught the plane in the middle of the night after getting a picture script revised to be shot around him. He went after Chata and brought her back on the next plane.

That first Summer, John had taken his brood of four—Michael, Antonio, Patrick and Melinda—with him and Chata for six weeks on a yacht at Catalina. This was a happy time. Chata watched the love John had for his children and secretly she hoped for one of their own. But fate and illness never brought the stork. And it was difficult, friends say, for her to always smile when the children, naturally, freely talked to their father of their mother. This they did without meaning to hurt Chata, and John, understandably, would never tell his children not to mention their mother.

The children always spent the day before Easter or a birthday or Christmas with him—and the real holiday with their own mother.

Not only Chata but Duke's old cronies—Preston Foster, John Ford, Johnny Weissmuller—the boys he'd known when he first made "Stage Coach" years back—who'd formed a coterie at the Hollywood Athletic Club to play cards, go hunting, pal around—were complaining that they never saw Duke like in the old days. The reason: Duke was making one picture after another. He was constantly living by an alarm clock that went off early each morning. "As soon as I get set," Duke told Chata one morning, "you and I are going to take a second honeymoon to Honolulu. We'll never be fifty miles within the sight of an alarm clock. We'll take a boat and take the kids and set out to sea—and just be together."

Duke never believed himself a great actor. In spite of being the hottest star on the screen—he's skeptical. He believes, since he worked up the hard way, that this success and demand, "won't last long." He'd better make the pictures while he is in demand. He wanted to get enough ahead to send four kids through college and give them the proper start in life.

Duke made pictures and Chata became restless and lonely. She said, "How many hours a day can a girl take care of a rose garden?" And whenever Duke was at home—so were all of his friends—who wanted to catch up on their friendship. Not to mention the many who share in Duke's earnings—for Duke believes in sharing his good fortune with those who need it.

The kids spent weekends there too and the little home seemed smaller and smaller. One day, Duke observed, "We need a bigger place. We'll get it, Chata."

Chata went to Mexico to visit her mother—and divorce rumors popped. Duke, as President of the Hollywood Motion Picture Alliance, was becoming more and more prominent as a civic personality. It looked like Chata might never come back but Duke always remembered to wire those seventeen red roses on the seventeenth day of each month. And after three months, he flew to Mexico and he and Chata were again a happy, laughing, loving pair. Chata

accompanied him on a six weeks' movie good-will tour of South and Central America. Then Duke left for Ireland to make "The Quiet Man" with John Ford.

Over in Ireland, Duke was lonely. Lonely for Chata and the kids. One night he telephoned and asked their mother if the children could fly over and join him. The next plane found the young Waynes Europe-bound with Chata. They made their screen debut in the picture—and John was the proudest father in all Ireland. Michael went to Rome and telephoned Wayne, Sr.—who's as fussy as a mother hen with his brood—every night.

Prior to his departure for Europe, Duke went house shopping and wound up buying the Norris Goff \$140,000 estate in Encino. It has a swimming pool, guest house, stables and acres of lawns. John planned it as a surprise for Chata. He called in painters and interior decorators and then he lost his nerve. "She'd want to do it her way," he finally concluded. "Better wait until she returns." But he remembered to move all of her prize possessions from the old house where they had lived for five years. Things like a pair of drinking mugs, their chairs and footstools before the fire. And Chata's rose garden was transplanted on the new place.

"The kids love this place—they have room to roam around and don't feel they are always underfoot," John said. "I've always wanted a place big enough for all of my family and my friends."

After the big house-warming, their marriage seemed quite secure—but by Christmas time—it was off again. John flew to Mexico to work out details of "The Alamo" to be filmed there. This time, he was in Mexico and the papers said Chata, in Los Angeles, was retaining an attorney to file for a divorce. But Christmas day, John hopped a plane and flew to Hollywood to be with her.

Honolulu was the next locale and Chata went along. This would return them back to the scene of their honeymoon six years before. John wired ahead for the same room—same setting—everything would be the same. Anticipation, it seems, was greater than the realization for Chata quietly returned home alone—and left again for Mexico.

John Ford, godfather to John's eldest son Michael, attended the boy's high school graduation at Loyola with Josephine Wayne. They stood proudly together. How proud John would have been of Michael. A new car order was his gift and way of expressing it.

When John returned from Honolulu—again he found no Chata. Just a big empty estate in Encino—alone. "She has gone. This time I've lost her," he concluded. Pride stepped in. She wasn't coming back. She had again hired an attorney to negotiate a separation. And this time, John said, "Let it go ahead. If she doesn't this time, I will." Pride and hurt do strange things to a man—and to a woman.

Their friends still insist they love each other. Other friends insist that one day John will go back to Josephine, the mother of his children, whom he has never really ceased loving. Time will tell.

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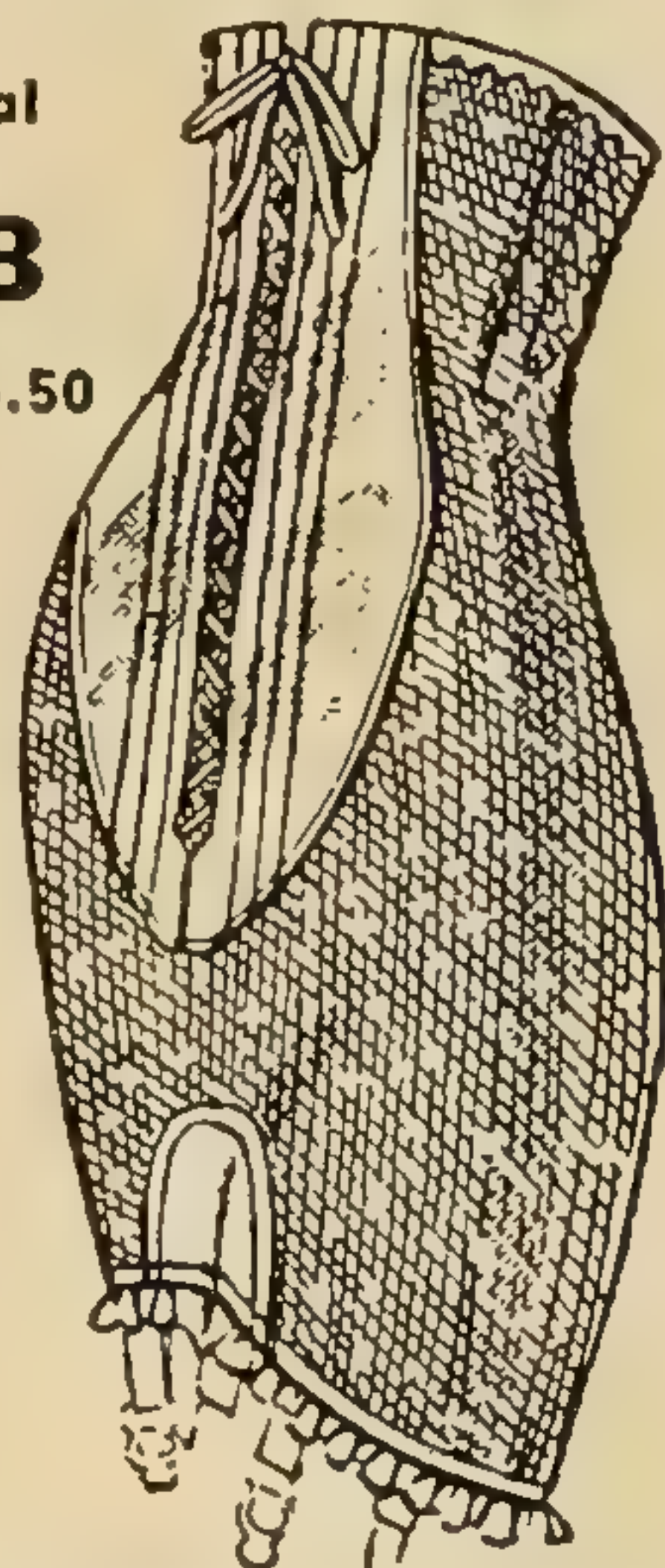
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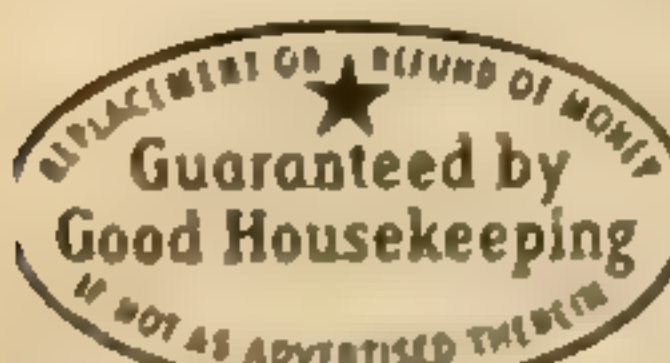
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That Man Sanders!

Continued from page 37

hence something to be handled, by a romantic man, with overt tenderness. Everyone knows that the bashful boy always drops the roses he is trying to present to a lady.

Certainly, singing in public was not a terrifying new experience. Playing his own accompaniment, George was one of the musical enthusiasms of the London Mayfair set, when—as a talented dilettante—he extended his flexible bass voice like a persuasive arm to caress feminine patrons of impeccable West End clubs.

Even now, in highly congenial company and mellow mood, George is capable of turning into the barrack's room balladeer most likely to end on Broadway. His repertoire is extensive, his presentation lusty. The sessions do not take place, of course, in co-educational groups. George is romantic enough to hold the old view that ladies should be excused after dinner to exchange tatting patterns while the gentlemen indulge in wine, cigars and ribaldry.

He has the true Englishman's conviction that his home is his castle and what occurs there his secret. During his early days in Hollywood he refused to describe his marital status, saying that it was the affair of no one whether Cupid's battle with him had resulted in misses or missus.

He had reckoned without the long nose of the U.S. Government, which passed a law requiring employers to withhold a portion of each employee's salary check as down payment on income tax. The amount of that tax being determined by a man's domestic situation, George was forced to reveal, because of financial consideration, what he had held concealed against great social pressure: he was married at the time to Elsie Larson, graduate of Hollywood High School, an exceptionally beautiful, aspiring young actress.

Friends of both George and Elsie are agreed that life must not have been simple for Mrs. Sanders. Her liege lord, like the average American teenager, she was enamoured of his blue jeans, sneakers, and a blue work shirt with collar open and sleeves rolled up. His idea of the idyllic life was to don this costume around ten in the morning, take himself to his workshop and remain there until hunger chased him into the kitchen. It was during this period of his development that George built a rather elaborate telescope for transporting himself visually to distant planets. This was a task which challenged his mathematical ability (*said to be of genius proportions*), possessed his time, and kept him cloistered from less lofty-domed fellow beings. He was averse to leaving the house for any reason at all, say nothing about trips to night clubs, picture premieres, or what are laughingly known in Hollywood as social events.

Shunning social contact was undoubtedly another exhibition of his frustrated romantic nature. When he first came to Hollywood, it was with the idea that much of the world's beauty and wit were concentrated in the motion picture in-

dustry. This is true, but usually Beauty is lapping up ten hours of sleep in order to face the camera the next day, and Wit is prowling the haunts of desperate men in search of a fresh plot twist. The people whom George met socially were the hearty type, which is where you came in.

About this time a national magazine sent an enterprising female reporter to the West Coast to interview the sphinx that throbbed like a man. It required lavish amounts of ingenuity and patience for the writer to locate Mr. Sanders, because he had taken refuge on a cabin cruiser tied up in a harbor sixty miles from Los Angeles. He was not cruising, merely cabin-ing.

He was notified, via ship to shore telephone, that the lady would appear late one afternoon to ask him a few easily answered questions. He was implored to be articulate and gracious.

When the interviewer stamped across the dock, Mr. Sanders remained supine on deck. He continued to vegetate while the lady shouted upward. When her tone had taken on the proper amount of acerbity, George lumbered to the rail, said, "How do you do," pinned on a brief smile, and added, "Do come up."

The lady, equipped with bright brown eyes, glared at him.

Indicating the rope ladder, her four-inch heels and pencil skirt, she demanded, "You mean you want me to climb *that*, wearing *these*? You're even crazier than I expected. You come down here on this wharf, and you come down this instant. You're going to take me somewhere and buy me a sandwich and some coffee. Do you hear me?"

"Yes, ma'am," said Mr. Sanders. "But I don't want to."

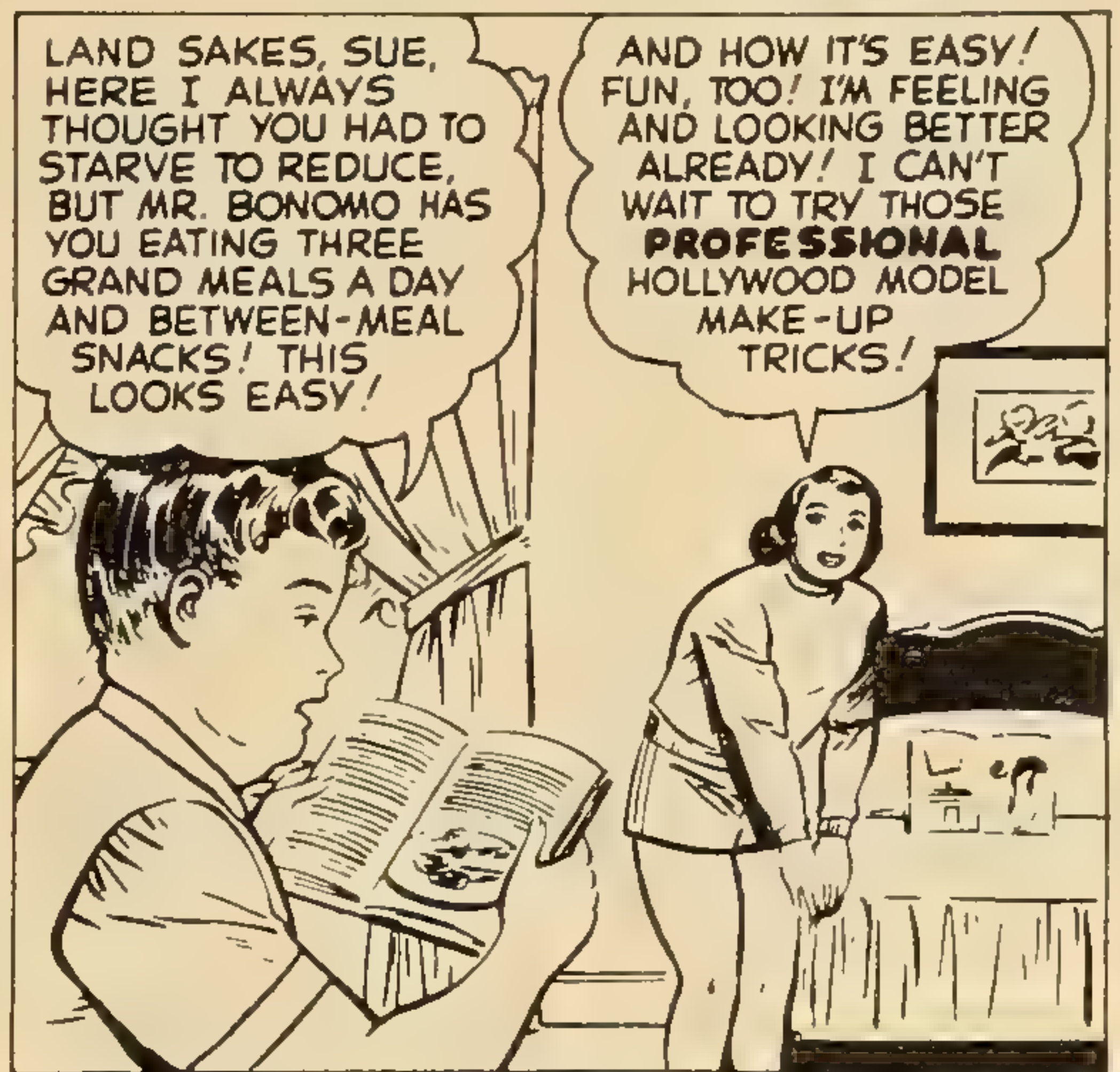
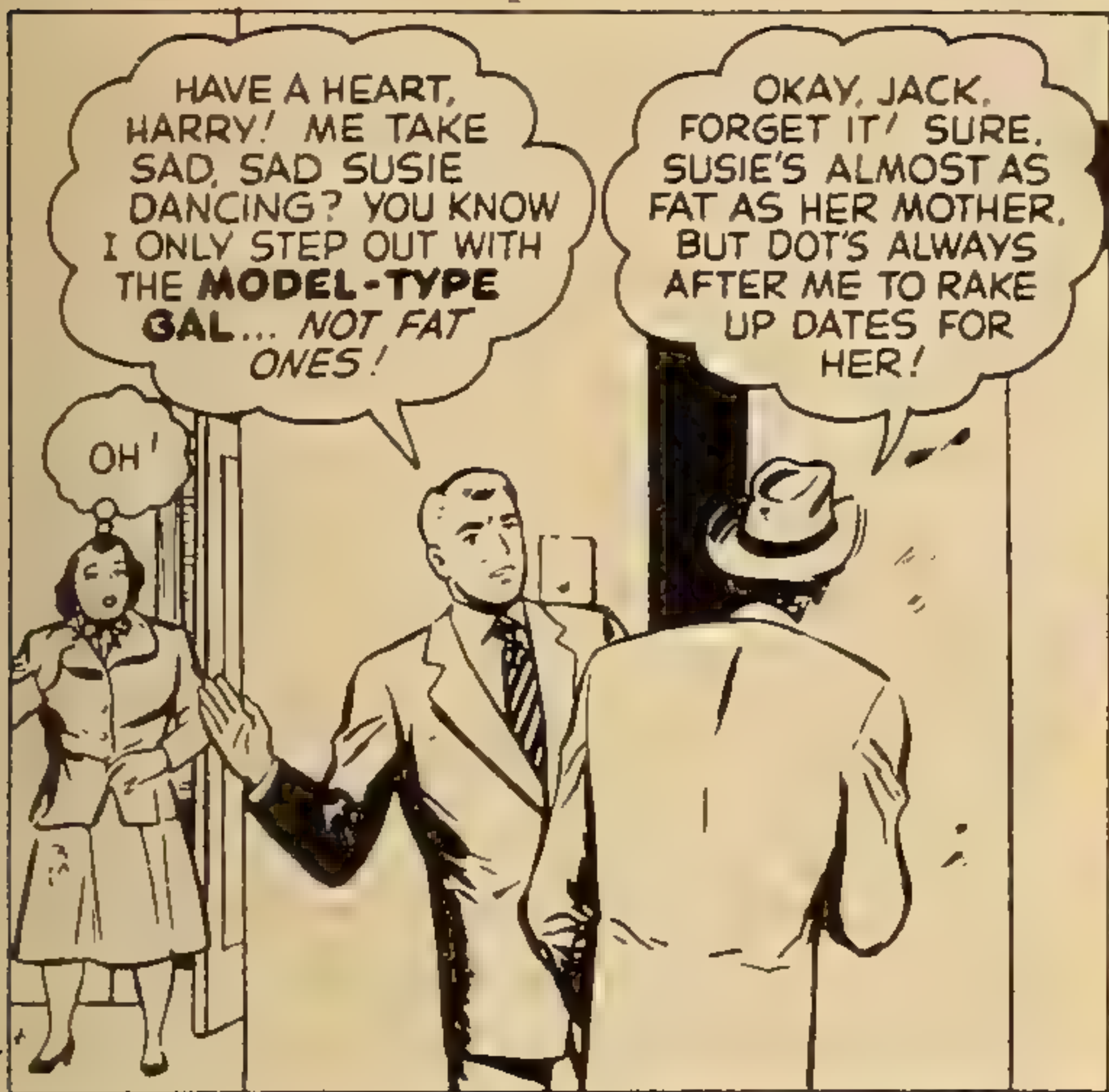
Over ham on rye, Mr. Sanders acknowledged the biographical fact that he was born of English parents in the Russian city known at that time as St. Petersburg. He learned to speak Russian as precisely as he speaks English, and he is able to toss off native quips in Spanish and French as well. Although he did not admit it in so many words, he indicated that during his formative years he had absorbed a certain Slavic melancholy along with the Muscovite conviction that women are an unlikely cross between a beast of burden and an houri.

The Sanders reputation for being Hollywood's four-star Academy-award, anti-posterity woman-hater unquestionably started its phenomenal run as a result of this interview.

He said that marriage was a subtle form of tyranny perfected through the ages by a dynasty of Jaels. (*In case you don't recall your Biblical history, Jael was the girl who got her man by putting a tent stake through his temple*).

He said that women had devoted themselves to perfecting and maintaining a legend that they are the mystic pawns of forces far greater than they themselves know; that the more deadly species liked to remind the world it is delicate, fragile, and highly intricate, full of mys-

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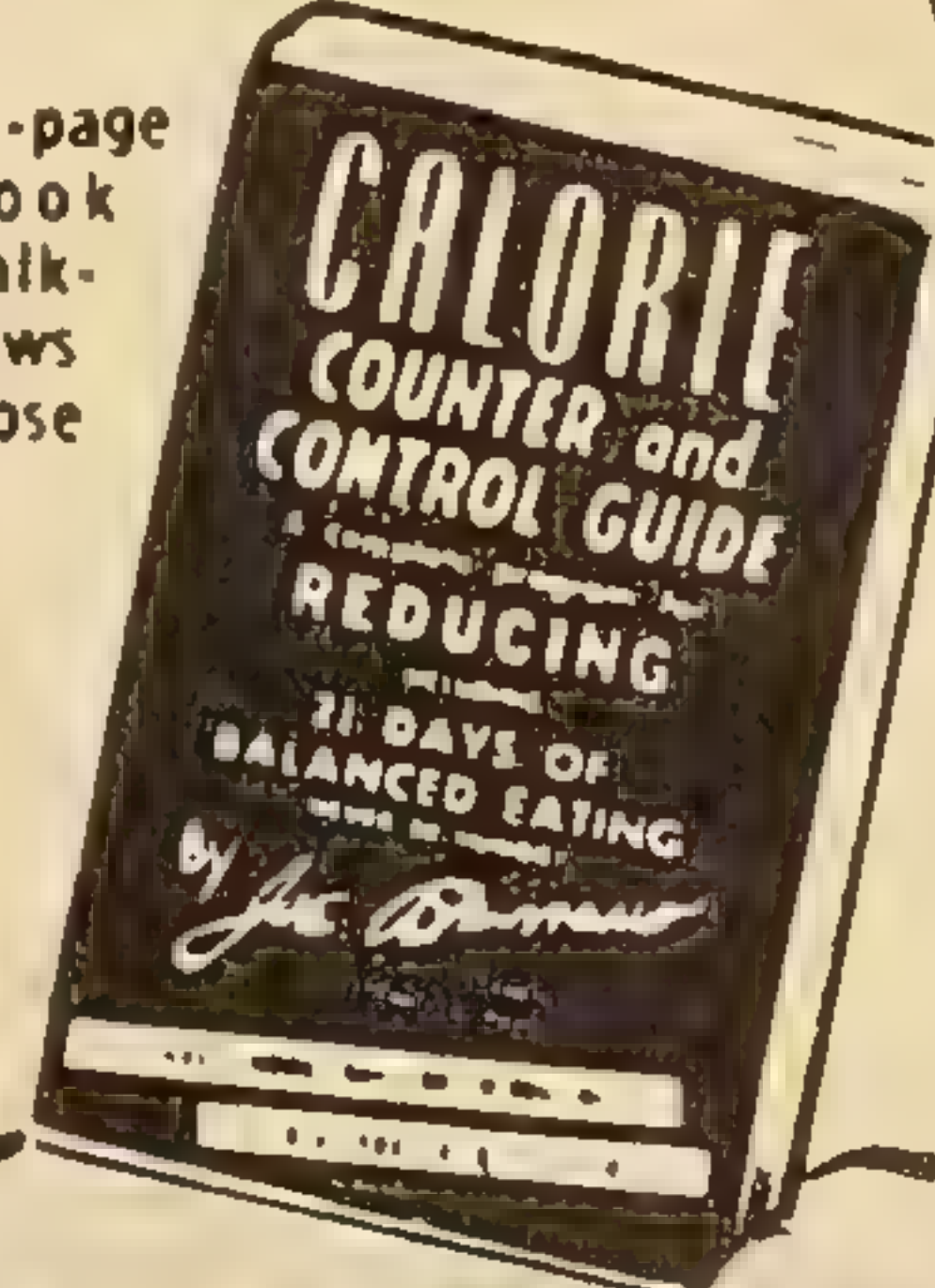
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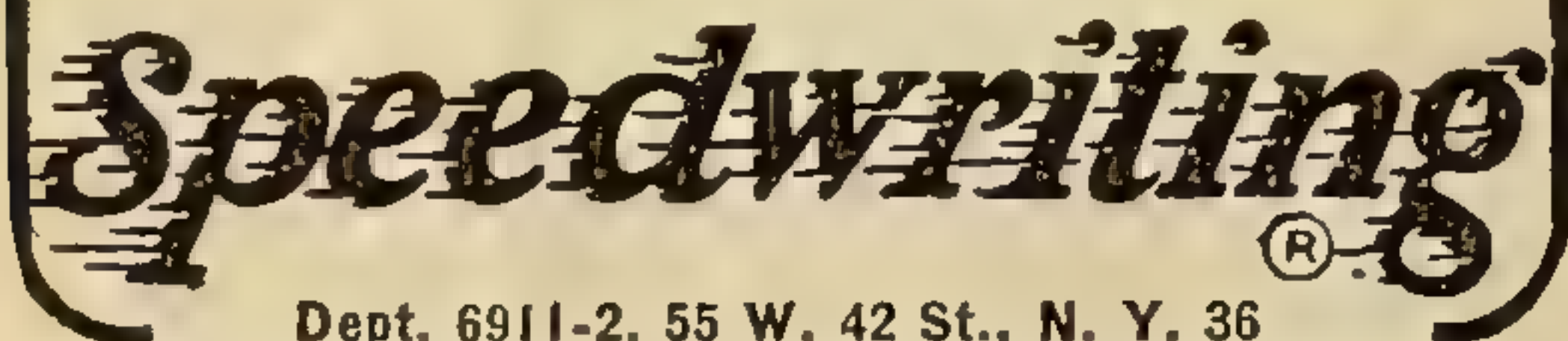
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terious moods and cosmic impulses. All to be taken seriously and catered to by the male.

Said Mr. Sanders, "I belong to a persecuted minority: I am a man."

He added sadly that there are fewer of his classification to reach maturity each year, due to wars which women condone because they give older women a chance to be noble and heroic, and younger women a chance to be patriotic by abandonment.

When this, and dozens of similar reports were carried in the public press, Mr. Sanders' box-office quotient soared. His quoted observations, coupled with his suppressed power performances, drove the girls wild. Each was convinced in her heart that she could extract the duchess treatment from this emotional grand duke.

Score one for feminine intuition. The George Sanders of 1952, although separated from Zsa Zsa Gabor, still barks, but the sound has the friendly ring of a mastiff's voice as he tries to place his paws on your shoulder.

When George reported to Columbia for one of his best roles to date, that of the steely, resourceful newspaper editor in "Assignment—Paris," he was asked by studio contacts whether there were any reporters or writers whom Mr. Sanders preferred NOT to see.

In the pleasant tone in which one would say, "Delightful weather we're having, isn't it?" he answered. "I would rather not see any of them."

Yet he always seemed to be around when newspaper people or magazine writers appeared in search of copy, and he supplied them with the usual Sanders mystery of the descriptive phrase.

When he was asked what seemed to be the source of the sour moments in his marriage, George explained that Mrs. Sanders resented his attitude toward her television career. "She became angry when I failed to watch her. She became angrier still when I explained that I was much too sensitive an artist to watch her."

Such a statement might lead the innocent to believe that George takes his own career seriously. This is partly true, partly debatable. Like all truly romantic people, he is able to create the perfect illusion before a camera; he is perfectionist enough to be letter-perfect in his lines. More than having committed the script to memory, when he reports on a sound stage he has absorbed the narrative to the end of creating a convincing character.

However, when asked how he selects his parts, he says, "I quickly thumb through the script, counting the lines. I divide my salary by the number of lines in the story. Then I compute the number of days off I shall have during the shooting schedule. If the balance between these considerations is weighted on the side of profit and leisure, I accept the part."

Perhaps the best summary of the wryly romantic man who is George Sanders is contained in one of his own epigrams. When asked whether he still followed his celebrated practice of falling asleep in his dressing room the instant he had finished a "take" no matter how tumultuous his personal problems at the moment, or how nerve-racking his professional life, he responded urbanely, "Of course. After all, I've found life on the slopes of a volcano to be most pleasant—between eruptions."

"I'm Not A Character!"—Says Aldo Ray

Continued from page 41

College and the University of California at Berkeley he majored in history, minored in political science, always with an eye toward that political career.

In 1950 when his townsfolk in Crockett, California, suggested that he run for constable, he gave up his scholastic career, directed his own campaign and beat the man who had been in office 16 years! Seven thousand people elected him the peace officer of their town—and he was only 23 years old! He has every reason to think he could have gone on and up!

It was sheer happenstance that Aldo became an actor and indirectly his politics helped. Let's backtrack a little.

Aldo was born in Pen Argyl, Pa., on September 25, 1926, the son of Italian immigrants Silvio and Marie DaRe. (That's pronounced Dah-Ray and he adopted the latter half for his screen name). When Aldo was 2, the family moved to Crockett in agricultural, central California. Aldo was a good athlete and made the high school football team as a 14-year-old freshman. On the day of graduation he received his induction notice from the Navy and went into serv-

ice on June 26, 1944. He elected underwater demolition work and served as a frogman for two years in the Pacific.

"People have told me, 'You must have no nerves or else you were crazy to choose such a hazardous job.' Which do you think?" he asks with a grin.

After his discharge in 1946, he went to college, then was elected constable on November 7, 1950. Several months after Aldo took office, his younger brother, Guido, read an ad in a San Francisco paper that Columbia Studio would interview football players in that section, to appear with John Derek in "Saturday's Hero." Not having a car, Guido persuaded Aldo to drive him to the city and go to the interview with him for moral support. Aldo had no ambition for another job; he liked being constable.

But Director David Miller turned down Guido and chose Aldo! Miller asked him to read from the script.

"I'm no actor. All I did was one high school play. I can't do a good reading," Aldo protested. "I could do a political speech."

Miller told him to go ahead, for he

was impressed by Aldo's gravel-voice with its curious charm. Aldo delivered one of his short, fiery campaign speeches. "Kid, you're great," said Miller when Aldo finished.

"Yeah, I know," answered Aldo—and right there started the idea that he was conceited, for his answer was promptly reported around Hollywood.

"I didn't mean I knew I was great as an actor. I meant I knew I gave a good political speech. So right away I was tagged an egotist!" Aldo explains.

He got the job, but at the end of the picture went back to Crockett. Then Columbia sent for him for "The Marrying Kind," and on Sept. 1, 1951, he resigned from his constable post to become a citizen of Hollywood. Now he plans to stay with acting.

"I'd go back to politics only if I retired from pictures. But I don't believe the average voter thinks an actor would be good in public office. So, what I would do is go back to research, write a book on economics or politics to establish myself. If it was good—and I would know—and had important sales so that voters would know me because of the book, then I'd feel I was ready to return to politics."

Aldo, you see, is a shrewd young man who takes the long-range view. He really *does* analyze himself! As for his acting, he is doubly smart in his analysis.

"If I have a good director, I can give a good performance. I think the director is the most important factor on that score," says he.

Now how many actors ever admit that? But wait. . . .

"I think the actor is the least important factor in a good picture. Everything funnels through him and is done for him. Someone writes his words for him. Someone does his makeup and wardrobe. Someone lights and photographs him. And then the director tells him what to do!"

The Screen Actors' Guild will probably throw you out for that honesty, Aldo!

But such a statement is typical of Aldo. He's honest to the point of frankness, which more than once has been misinterpreted. In fact, this happened so often when he was first in Hollywood

that he became wary and distrustful of people in general. He admits he has melowed a bit now, principally because he found people were "so wonderful" during his thirteen weeks of touring.

"I think all of us in the picture business are inclined to take it too seriously, everything we do too seriously. We should periodically get out on the road and talk to people in other walks of life," says he.

He also plans periodic visits to his home town. His parents, his two youngest brothers, Dino and Louis, and his married sister, Regina, all live there. Guido now works in Las Vegas. (Aldo gave him the car in which they made the trip to San Francisco.) Brother Mario, who is 19 and weighs 215, attends the University of Southern California and plays football there; Aldo sees him often, for the campus is in Los Angeles. Brother Dante is in the Navy. Aldo keeps track of them all for he is a real "family man."

Before Aldo rented his beach house, he lived for many months with his friends, the Bill Andersons, and their two children. Bill is a dialogue coach and Mrs. A. is actress Jeff Donnell. When not working, Aldo coached the neighborhood youngsters in touch football, baseball and Scout craft. He baby-sat with the Anderson children. Twice a week he cooked meals for the entire Anderson menage.

Now that he's living alone he does all his own cooking. He's a wonderful swimmer, likes hunting and fishing. He's not exactly the drawing room type—and never will be—but he has "smoothed out" a lot in the past year. He dresses better, his speech and conversation are better. And why not? He's a smart lad who has made the most of his opportunities—and acting offers many.

"When you're honest about your past, your hopes and aspirations for the future, when you say things honestly and they turn out to be quotable—then what you say is open to difference of opinion and you're tagged a 'character,'" says honest Aldo. "This I've found out through experience. But I still don't think I'm a character."

"So Maybe I'm Not Conventional"

Continued from page 46

Carleton Carpenter who, at thirteen years old, was already over six feet tall and looked like a scarecrow, all arms and legs—but in his heart, "a seasoned performer." He went back to school, but determined that he was never going to settle down on the farm.

"I was always running away from home. I'd get some little job and after it was over I'd come back home. I was worrisome to my mother. My father never said anything. He was always a quiet man and I didn't learn until I was seventeen that he was a terrific guy with a wonderful sense of humour." Then Carleton laughed. "You know something, maybe he had some of the wanderlust in

him, too. He finally had the courage to break with tradition. The whole family—my sister and her family, along with my parents—has only recently moved from Bennington to Florida, and they're having the time of their lives!"

The struggle between getting a practical job and living the "respected life in the community," and the unceasing desire to break away from the Victorian pattern of living and become an actor was a pretty big decision for a young man to make. "If I had only realized what a terrific decision this was and how bewildered my family was by my ambitions for an unconventional career, I would have been afraid to go out into

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the 'cold and wicked world' . . . which in my case never turned out to be either cold or wicked . . . and I would have remained in my attractive hometown and settled down as my family urged me to do. I knew I could always earn a good, honest, respectable living. I almost married a nice hometown girl and if I had, we would have settled down to a quiet, family life. Nothing wrong with that set-up . . . but, gee! I wanted to get into show business!"

Carleton has always run true to form in what literature has recorded for us about the character of the New Englander . . . shrewd, thrifty, industrious, canny, enormously stubborn . . . who never spent a "luxurious" day in his whole life.

Even to this day, in spite of his success as one of the "bright young actors on the screen," anything over nine dollars always seems like a million to Carleton. But instead of banking all of his sixty dollars, as any sober, practical-minded Carpenter would have done, he threw discretion every which way. He took the whole amount and went to New York. "I left a farewell note for my family, telling them I had gone out to conquer the world." Of course the world to Carleton was *Broadway*!

In discussing this daring flight from the bosom of his family, Carleton says, "I don't know whether you're afraid of the known or the unknown. I've always been afraid of things I couldn't see or control. But somehow dramatic things, like leaving the old homestead and embarking on a most uncertain career like the theatre, had never presented fear to me at all. It must have been my brash, foolishly courageous youth that got me any place at all. I guess I was afraid of being afraid, and so rushed in where angels feared to tread." To this day, with a great deal of success in every branch of the theatre—singing and dancing and even playing the piano in bars on Third Avenue in New York (*when there weren't any jobs on Broadway*), doing radio shows, acting in television, writing songs, appearing at the best night clubs, making personal appearances in every important theatre all over the country—Carleton Carpenter still has that "scared look of a jack rabbit fixin' to jump."

So, off went Sir Galahad in his shining armor to slay the dragon. But in this case, Sir Galahad was without his shining armor. He was a sliver-thin beanpole, an awkward small-town boy who gave the appearance of ever-lastingly growing out of his clothes. His sleeves were never going to cover his wrists and his trousers were never long enough to cover his legs. He was fresh as country butter . . . a real Booth Tarkington character come to the big city. He came with lots of ingratiating charm to "slay" the big producers, who are sometimes more formidable than any dragon.

It must have been Carleton's youthful cagerness, and his complete ignorance of the ways of show business that landed him a job in three days . . . in a musical! If he had known any better, he would never have been so foolish as to think one can get into the inner sanctum of the

theatre by knocking on the door of the stage entrance and asking the stage manager if there was any need for a young man of his particular type. But that's just what he did . . . and he landed a job! This was much easier than picking apples, or fixing lobster traps or running a magic shop.

"On the third day, I went backstage at the Winter Garden during a matinee. Milton Berle was playing. I'll never forget that day. I asked the stage manager if he needed someone like me. He told me that he had just given a part to a young man who had been there ten minutes earlier. Somehow this encouraged me like mad. I had lost a part by ten minutes, but if I had been there earlier, it looked like I might have been in show business. He told me they were casting for the road company of "The Chocolate Soldier" in some theatre on 52nd Street. Believe me, I got there like lightning. From there, I was sent over to the Schubert office. A man at the piano asked me if I could sing. I told him I could. All the singing I had ever done was in the glee club at High School. So he played some scales and I sang them and he said I was okay, to come around the next day and sign a contract! New York, Broadway, the policeman on the corner, the Automat never looked so wonderful to me before. I was in a show. I was going to get fifty dollars a week and my name was going on a contract! No wonder Professor Upham believed in magic!

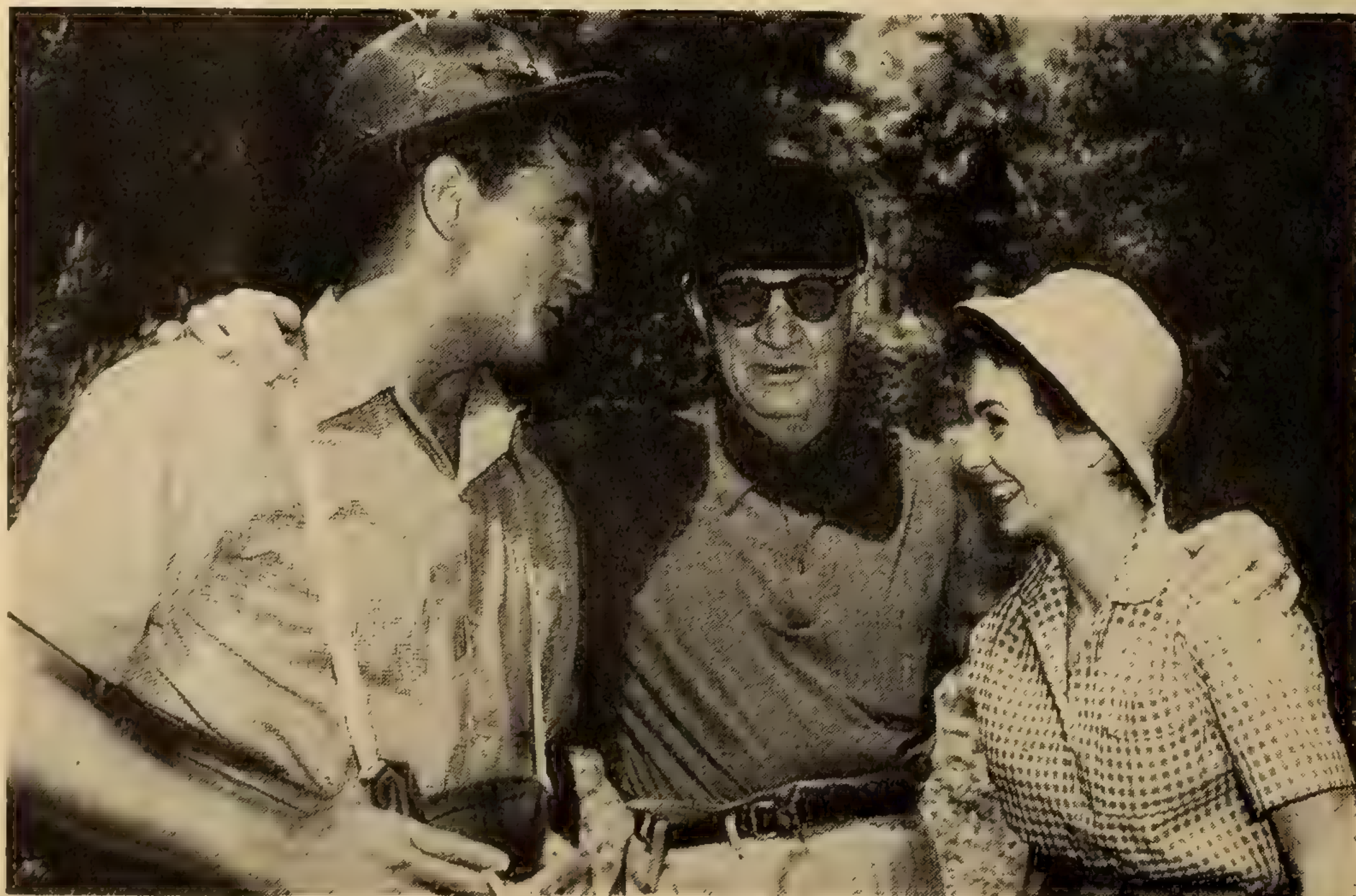
"So I went back to Brooklyn and called the principal of my high school and told him what had happened. You see, I was beginning to be afraid that everything was happening too fast . . . and once I got going in a show, maybe I'd never go back to school to get my diploma. I'd always had pretty high grades, and just needed a few credits to graduate, so I suggested that the school send me lessons while on the road and I would do them, and return them by mail. I could take all my examinations by correspondence!

The principal was very understanding . . . said he'd take it up with the school board and wire me the next day. Well, he did wire me . . . collect, sixty-three cents worth . . . and this is what he said: "Proposition not good."

Carleton never signed the contract. Instead he went back to Bennington to finish his schooling. By this time, his family was getting used to his unpredictable behavior. They had come to one decision about him anyway. He certainly didn't resemble anyone in the family, excepting his grandfather Carpenter's mule who was almost as stubborn as Carleton was and just as determined. In less than three months, by dropping all his social engagements and doubling up on all his subjects, he received his diploma. With this part of his life out of the way, he packed his bag a second time descended again upon his mother's second cousin in Brooklyn who, by the way, was also getting used to the unpredictable Carleton . . . and went off to get a job.

In less than two hours from the time he left Grand Central Station to the time he left his bag in Brooklyn, to the time he went to a producer's office and read for a part, Carleton was back on Broadway . . . an actor at last! He explains his quick success very convincingly. "I'm a guy with no sense . . . that's why I got the part, I guess. I just didn't have the time to be afraid that I wouldn't get the break. If I had, I would have gone through the usual channels . . . like going to see an agent first, and letting him make up his mind whether he thought I was important enough for him to handle. Of course, I wouldn't have been, and so I would never have heard from him again and that would have deflated my ego and it would have been back to Bennington and the farm for me. When you come from Vermont, you learn that the easiest way to get a job is to go out and ask for it!"

I don't know whether Carleton's advice would apply to all young hopefuls



Robert Mitchum, director Lloyd Bacon and Jean Simmons, looking as cunning as ever, laugh as they discuss their forthcoming comedy film, "Beautiful But Dangerous," on location.

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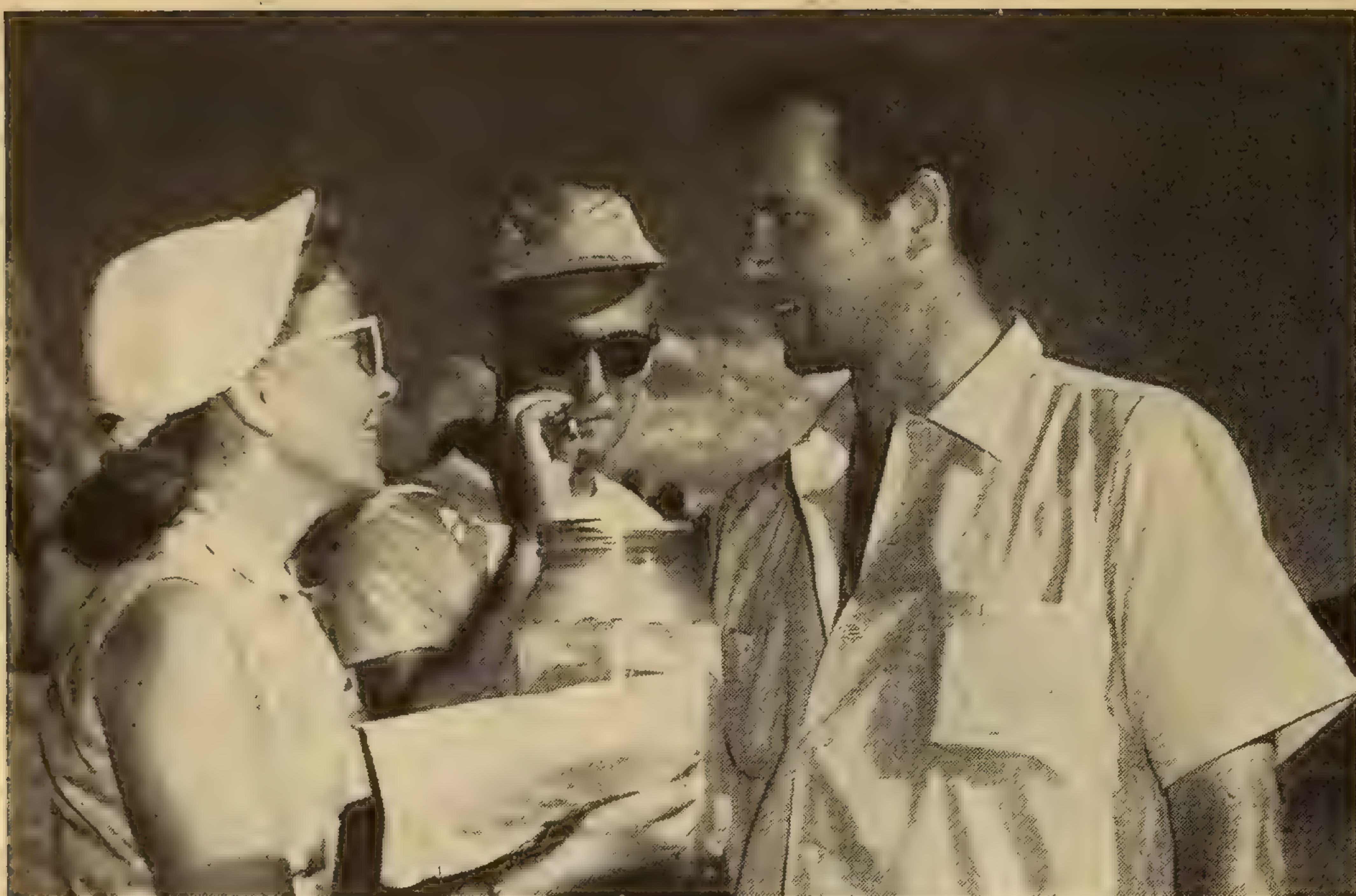
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At California desert location for "The Difference," associate producer Chris Nyby looks on as Howard Duff brings lemonade to his wife, Ida Lupino, who is directing the film.

who dream of fame and fortune in one of the most colorful professions anywhere. Maybe you have to look like Carleton . . . maybe you have to come from Vermont . . . maybe you have to have some kind of philosophy to hold on to which is as helpful as Carleton's philosophy was to him—"if you're afraid of anything . . . you'll never try anything." Whatever it is, success has come to him very swiftly, with few disappointments along the way.

His good fortune has not changed him at all. He has the look of a perennial teenager who'll never look older than Professor Upham, the magician. He may appear shy, awkward, bewildered, naive, but he's really one of the smartest young men around town. He knows what he wants and where he's going. His career has leaped ahead with amazing speed, and in the rush of new success, he has never lost his head. Nor will he ever lose it. This wouldn't be smart, and Carleton couldn't afford the luxury of being foolishly impressed with himself.

His young man's charm, something of the quality of a little boy, makes all women want to protect him . . . and all men warn him against these protective women. But he can manage to take care of himself, and still retain that casual, easy, small-town, maple sugar look which makes him quite a guy with the ladies.

As everyone knows, he's also made quite a name for himself in films. MGM was so pleased with the way he handled his first starring role in "Fearless Fagan," that they've already handed him his second starring picture, "Sky Full Of Moon." No doubt they have brilliant plans for his future, too. But his mother still worries about him, Carleton says. She's always worried that he won't have sense enough to "get out of the rain." It amuses him very much. This canny lad has never been out in any stormy weather. It's always been "blue skies" as far as he's been concerned.

"I used to get letters from my mother

while I was working on Broadway where I always had a job and more money than I had ever made in Bennington—and she'd always write, 'Come on home, Son, and get a job and settle down . . . take your place in the community.' She was afraid the big city would take advantage of her small-town, helpless, little boy (*who, by the way, could give the big city slickers a run for their money*). So one day I sent her a present—a big, white, expensive Bendix which completely overwhelmed her. After that she never sent any more letters to me about coming home and settling down. I guess she finally decided that I was doing all right after all. Funny thing, later on, she became an authority on the theatre in Bennington, and all because she had been coming to New York to see me in my flop shows. But the funniest thing of all was . . . she became kind of an actress herself. She got a lead in an amateur play—and did she love it!"

Carleton believes that the Carpenter family lived through the age of miracles, and he isn't sure whether it took more courage for him to break away from tradition, or for his mother to take the leading part in a home town play, or more courage for his father to go and see his mother's play, or one of Carleton's movies. The fact is . . . the Carpenters have stepped out of Bennington, leaving tradition behind them in the hills of Vermont. Carleton, for all his twenty-six years, is something of a pioneer. He went out and found the "new world" and his family followed. To be a true pioneer, one must never be afraid of anything . . . not even Fagan, the lion who recently shared star billing with him and Janet Leigh in his MGM picture, "Fearless Fagan." "You know where you stand with a lion . . . and it's never too close to him, believe me! You're told by the experts in lion culture, never to make quick moves around him. You're lucky if you can make any moves at all when you see him standing there, huge and

menacing, and you know you have to play a scene with him. But the legend of the theatre is 'the show must go on' . . . even if Fagan decides he'd much rather take a bite out of you than be a Hollywood actor. I can't say I didn't gulp every time I came face to face with him . . . that's been my luck all through my career! Other actors get beautiful leading ladies. I get a lady and a lion! But that's it, brother, the story of my life . . . never the conventional way for me!"

My Midnight Marriage

Continued from page 42

From the very first, I liked him. He had manners. He was no hepcat. He was sort of old-fashioned in that he had respect for women, and he was gentlemanly. There was none of that "Okay Kid" lingo with him. We met in May and soon we were dating one or two times a week. When Mr. Sam Goldwyn sent me on tour in July for "Our Very Own" and I was to be gone until October, I soon realized how much I missed him—over all of my other friends. I wrote him three little newsy letters, like "I'm now in New Orleans. I am seeing the sights" etc. And he wired me back a couple of times. On my sixteenth birthday, he wired me an orchid.

I was busy in New York rushing around making P.A.'s and doing publicity. The orchid was so special—that I never even wore it. I wouldn't wear it with anyone else. Not Kirby's orchid. And I made it very clear to the press—that my new ruby heart ring was from my parents! I didn't want any misunderstandings caused by columns—when we were 3,000 miles apart.

I had three days off to come home during that five months' tour and I spent one of them with Kirby. But still, I don't think either of us exactly thought of marriage. I can swear on a stack of Bibles that we never kissed each other until New Year's Eve. That was eight months after we'd met. Then we knew it was love—and for keeps. And we also knew that sixteen was too young for me to marry.

Kirby and I were never engaged formally. And it wasn't easy, wanting to be together all of our free time, and knowing that my work took me out with many others. Kirby and I never went to the places the columnists report. We'd go to movies, for rides, and have friends for dinner foursomes. And the nights I'd be going with other boys, name actors like Carleton Carpenter or Hunt Stromberg, Jr. to the premieres, etc., Kirby would say he would understand. But after those dates, we'd usually have differences. We are both stubborn and we realized the possibility that one day these differences might become permanent. We decided that when I became eighteen, if we still felt the same, we'd get married. Our parents agreed.

On my eighteenth birthday, I spoke to Mother about it. She said "If you are

sure, Joan, then we give our blessing. All we want is your happiness." However, she suggested that we wait at least three weeks to arrange a wedding. That was reasonable, too, since I am their only child and Katherine and Dale, my parents, have been more than that to me. They've also been good, understanding companions and loyal friends.

Then one night at Joan Crawford's—Kirby and I had dropped in late after dinner for a short visit—we told Joan that we wished we didn't have to wait for a wedding. Mr. Goldwyn had loaned me to Universal-International for "Column South," which was starting in a week. I was set to go on location for three weeks which would mean a postponement of our wedding. We didn't want to be separated or wait any longer. Joan seemed to understand.

Little did I dream that I would be married in a blue velvet dress. It so happened it was new, street-length and long-sleeved. Just for a second, when I looked in the mirror before the ceremony, the thought flashed through my mind of my wonderful friends in wardrobe at Goldwyn Studios. They had made my first formal three years ago—a lovely red taffeta evening gown. And they had often said, "Joan, when you are a bride, we will make you a beautiful white wedding dress." But that thought quickly disappeared. This was the moment Kirby and I had waited for.

First we tried to get Mother and Dad on the telephone, but they were not at home. Joan called Judge Charles Griffin. And she was as starry-eyed and as excited as I was. "You must have something old, something borrowed, something blue," she said. She gave me some new gloves, the ticket was still fastened to them, and a little scarf for the something old. "You'll want a picture of your wedding to keep forever and to show your children some day," Joan said. She telephoned Hymie Fink, a former magazine photographer, and he not only took our wedding pictures, but he was best man and Joan was my bridesmaid.

The time was five after twelve—and we stood in the den and we were married. Then we called home again to tell Katherine and Dale.

That night we stayed at Joan's home and the next morning, we went home to see Katherine and Dale and had breakfast with them. And, if they were disappointed that we hadn't waited for the wedding they planned, they didn't show it. They were wonderful and happy for us and we celebrated with a champagne breakfast.

A week before, we had rented a small apartment in Westwood, intending to take a month to get it furnished. Now, we moved right in, and everything we owned was piled in the middle of the living room floor.

Kirby called his business partner. We had some time locating him, but finally did. We set out for our honeymoon, driving to Ensenada at three A.M. on Saturday. Kirby drove for an hour and began to go to sleep. So I took over and drove. We arrived the next morning for a wonderful three days at the Riviera Hotel.

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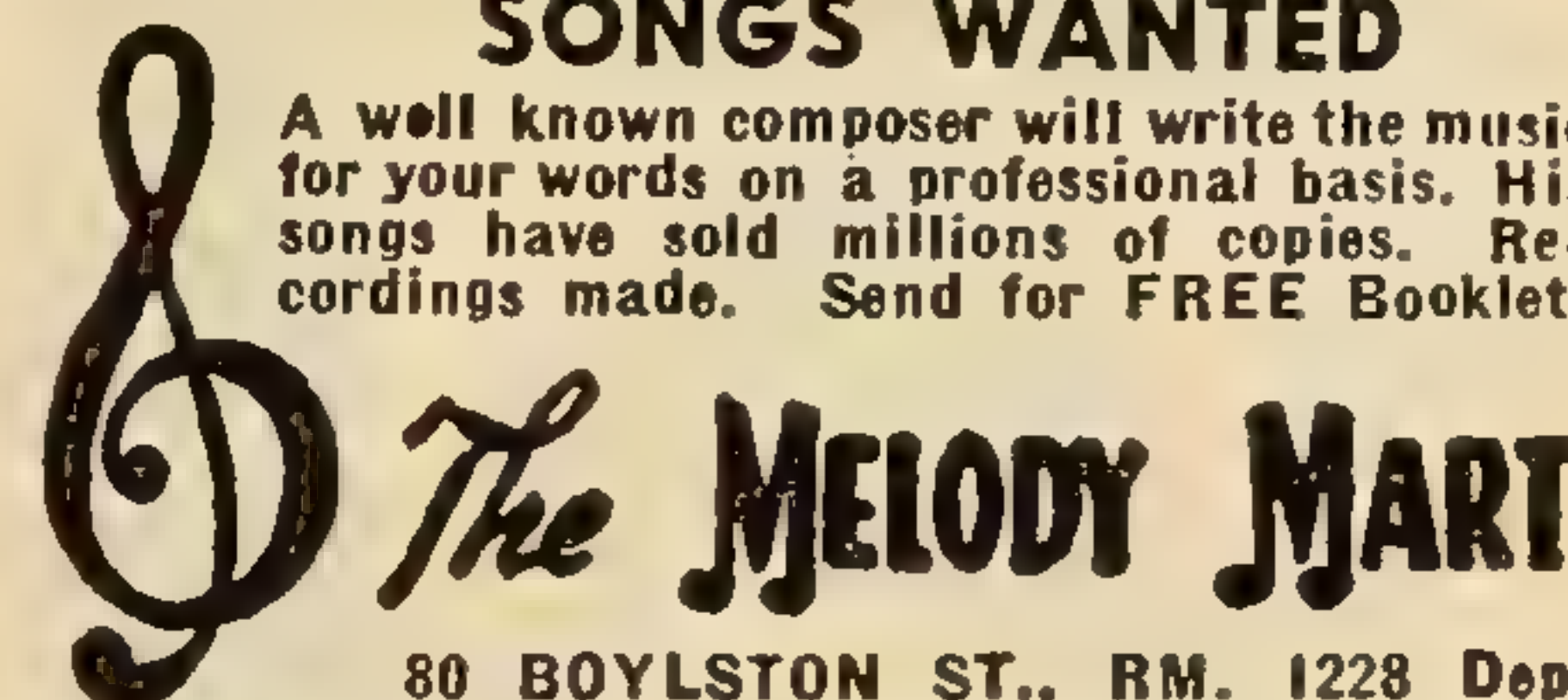
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While we were luxuriating on the sand and enjoying surf-bathing, it would keep coming to my mind that I was supposed to report for a reading on the new picture at U-I on Monday at eleven. I placed a long-distance call which was connected finally on Monday at eleven-thirty. My director, Freddie de Cordova, said, "Joan, you are late." But he was understanding and here I am back the next day reporting for work.

Our first wedding presents were two little gold heart-shaped key rings from Joan Crawford—inscribed, "Joan—July 25, 1952—12:05 A.M." Yesterday, I had a half-day off so I went up to our new residence and took another look at all of our worldly possessions piled on the front room floor and went to work. In the middle of my housewifely activities, a delivery boy arrived with the biggest package I have ever seen. It contained a huge silver tray with a card "Frances and Samuel Goldwyn."

Our first possessions for our home were purchased on our honeymoon in Mexico. We found two lovely silver candlesticks, a big copper bowl, some silver salt and pepper shakers and a silver tray holding six cordial glasses. Outside of that—we haven't a thing, not a knife nor a fork—or a pan—or even a dish towel. We'll acquire them gradually. And I hope to obtain a once-a-week maid service but until then, I am strictly on my own.

My wedding ring is a simple plain gold

band. There is no engagement ring. And my wedding present from my husband is a new black Packard convertible.

I have been more engrossed in Kirby's business than in my own career for the last year. You see, his business career means our future. And the rising or falling sales of used cars was a financial barometer on whether and how soon we could marry. Kirby had given up acting for a more solid way of making a living. He and a partner have a used car lot in downtown Los Angeles' automobile row. When he makes high sales in cars, I'm more elated than when I get a good review on a picture. I know that if my working in pictures should ever interfere with our family life, then my career would go.

As yet we have no problems, unless you call this one—me getting used to the fact that Kirby leaves his shoes under the bed, wet towels on the floor after his shower and such minor male failings.

I am usually the first to say "I'm sorry." But strangely or not, since I gave up publicity dates, and other boyfriends, we have had no further arguments nor reasons for me to say "I'm sorry."

Kirby's taking his vacation now so we can continue our honeymoon on location in Apple Valley for this picture, which will be just dandy. He'll be sitting in the air-conditioned hotel and I'll be out facing cameras in the 120 degrees of heat!

I Love MY Lucy

Continued from page 35

vice-president of CBS on the Coast, and Don Sharpe, agent. They both liked the idea and advised Lucy and me to make a pilot film. This we did—and that one film proved that we had a chance. We talked the whole thing over and, as Lucy said, "We'll rise or sink together anyway." I then got the studio, the crew, the cast, and Desilu Productions' "I Love Lucy" went to work.

After all the many shows and the many problems, we are finally settled, Lucy and I, as a family. And our child, Lucie Desiree, has beautifully completed the picture. No wonder we are so happy about our TV efforts.

But to take up the subject of Lucy herself—and she's quite a subject.

Frankly, I'm like a mother hen with my Lucy. Or so she calls me. I worry about her a lot, mainly about her getting too tired from overwork. From all she has told me I was an A-1 worrier when I heard she was going to have a baby. You know the gags they have about new fathers. Well, I guess I was really one of those characters. Anyway, the news certainly made me excited enough.

Actually, I don't know why I should worry because Lucy always seems to get along all right. This is probably because it's so easy for her to have fun, to get a laugh out of anything.

Working with her on the set is a three ring circus. All day long she's kidding

actors, writers, men on the crew, anyone and everyone. And she always comes up with a gag. Our writers love to hang around her because they get ideas for the show from listening to her. She has one gag that's always a stopper—and she pulls it rather often. A group of people will be standing around talking when a guy comes on the set. Supposing his name is Joe. Lucy spots him and says in a loud voice to the fellow doing the talking at the time, "Here comes Joe now. Why don't you tell it to his face?" Nothing can match the confusion that crosses that fellow's face when he tries to figure out just how to explain he wasn't talking about Joe at all.

I come in for her share of gags too. She never teases anybody—I want to make that clear. She hates teasing, but she likes gentle ribbing. Lucy is constantly imitating my accent, even on the show—especially the way I say "dun't" for "don't." But I'm getting used to her ribbing now—and I'd feel kind of lonesome without it.

You never know when Lucy is going to pull an ad lib in a scene. On one program, part of the dialogue had to do with the former schools those in the cast attended. The writers saw a chance to get in their schools' names and the producer, Jess Oppenheimer, wanted the name of his Alma Mater in the script. I wanted to use the school I had gone to in Miami.

But when the show was being filmed, Lucy tossed out all the names in the final script and said, much to all our surprise, "I went to Celeron High School," which was her real Alma Mater.

Lucy, away from the set, is quite a personality too. But she has one peculiar habit that I can't break her of. She insists on having the windows wide open at night—no matter how cold it may be outside. I constantly feel as though I've been sleeping in a meat freezer.

The routine we go through about this window business is really funny—in a way. And we've been doing it for ten years. Yet, each time it's as though it was something we hadn't thought of before. I get in bed, usually forgetting to notice if the windows are up or down, and soon I'll hear the wind rustling the curtains. I get up and quietly close the windows. I go back to bed, Lucy gets up and without saying a word she opens them. This goes on for a while with neither of us uttering a word and then finally I give up. Lucy gets her way. We've thought of making a compromise but how do you do that with an open window? It's either open or closed. Lucy claims it's healthy to have fresh air while you sleep—and she'll have me healthy even if it gives me pneumonia.

This has led to some differences of opinion—to put it subtly. Like all married couples we have our disagreements, but fortunately they don't last long. Most of the time they're about some silly little thing.

There's one peculiar thing about this disagreement business. Almost always when we reach a certain corner on the way to the studio one of us will say something that will start a "discussion." It's as though that corner were a jinx. One morning I started it by saying my eggs were cold for breakfast and that I didn't like cold eggs. Lucy made a natural and wifely response, I answered, and then, as usual, we stopped speaking to each other. Suddenly, I began to think about how silly it all was. Eggs! I started to laugh. "What are you laughing at?" Lucy asked. "Eggs," I said to her. "So I don't like eggs cold—and I don't—but it's so silly." This got Lucy laughing and by the time we reached the studio we were practically in hysterics.

Neither Lucy nor I can stay annoyed for more than a few minutes. We can usually find a laugh in almost any situation.

Lucy and I have found happiness for many reasons—one of them being that we treat each other as individuals.

We're together constantly—day and night. This, in some ways, is great for a married couple and in other respects it can be a trying situation. But it hasn't made us possessive of each other. For example, every weekend I try to go down to our boat and go fishing—either alone or with some guys I know. Lucy hardly ever goes along. Before you get the idea this is being inconsiderate on my part, I want to make it clear that my weekend vacations are Lucy's idea. She says she

worries about my working so hard during the week and she wants me to get away and relax. This is a great wife—in any husband's language.

At home we live simply—and we're rather domestic. Oh, I don't mean Lucy goes in for all the domestic chores. She'd like to but she hasn't the time. She can cook, however, and her fried chicken is a real feast. However, she lets me do most of the cooking but only because I like it. I make all kinds of Cuban dishes and I'll fix anything that involves the barbecue. I'm the fancy cook. Lucy is the meat and potatoes girl.

Lucy's main interest, naturally, is our baby. She's a wonderful mother—and I like to think I do all right as a father. We spend a lot of time wheeling our daughter around the ranch. Since it has five acres that means a lot of wheeling. But Lucy and I aren't the types of parents to spoil a baby. We are good disciplinarians—and for a reason. As Lucy has said, "I want to raise her so other people will like her too." And my background would also tend to make me careful about raising a baby, even though Lucy claims I'm making her the villain because I'm inclined to be soft with Lucie. I don't think I am soft, though. My parents had a lot of money and I could have had anything, but I got nothing unless I worked for it. Lucy has certainly had to work hard for anything she got, so with this in mind I think we'll manage nicely with Lucie Desiree.

Lucy and I are home folks—and we

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love to have people over. We're always having home games—things like "Indications" or charades as some call it. But whenever we have parties, no matter how small, we have to have a motif and that means the guests have to wear costumes. This was originally Lucy's idea, but it was so much fun I took it up quickly.

For all of our crazier traits, Lucy and I are both sentimental. The way we exchange gifts is only one indication. I get sentimental easily. Christmas is the time when I really get soft and mellow. Lucy is as bad. But we don't have to wait for such an important occasion as Christmas to give each other something. We make up our own holidays. We even pick on

such days as the Fourth of July to present gifts. Lucy loves things with gold in them. She doesn't care at all for the diamond business, so I've loaded her with all kinds of gold trinkets. Me—any little remembrance makes me happy.

I could go on and on about Lucy. There's so much to say about her. But I can sum it all up by saying I owe her everything. We have had ten wonderful years without a dull moment. We have had great comradeship! We can sit alone and talk to each other for hours. We're never bored with one another—and we've learned to take a smile along with a problem. I couldn't imagine a life without her.

Do you blame me for loving my Lucy?

Your Guide To Current Films

Continued from page 15

tually, even Meeker rebelled and started off on his own. He went far in the wrong direction. When he reached bottom, Betty steamed to the rescue with a bright new plan for happy living.

The Ring

United Artists

SENSITIVE because he's a Mexican and an outsider in his native Los Angeles, Lalo Rios starts channelling his bitterness into his fists. It is during one such street brawl that Gerald Mohr, a prizefight manager, discovers Rios. Taking the youth under his wing, Gerald Mohr turns him into a dynamo in the prizefight ring. For a while Rios rides high. He's got money, friends, and above all he's being accepted by the Americans. Then all this is snatched away when he finds out that his boxing prowess was just a flash in the pan. He obviously hasn't got the stuff to go on to bigger and better things. Empty in heart, he still is luckier than some because he has his girl, Rita Moreno, and his youth—a combination that usually numbs the pain of unrealized ambition.

You For Me

MGM

FERTILIZER tycoon Peter Lawford endows the local hospital annually with the well-rounded red-blooded sum of \$100,000. However, with an ex-wife demanding alimony, it doesn't look as though the hospital will be on the receiving end of any such delightful remembrance this year. To the front and to the fore, in more ways than one, comes Nurse Jane Greer. It is her job to woo and win the Lawford loot for the hospital. Ordinarily such a commission would be a pushover, but young Doctor Gig Young lurks in the sterile background with a scowling jealousy unbefitting the scientific objectivity of the medical profession. That Jane gets her man plus the endowment is inevitable, but the hows and whys of the achievement are

too complicated and far fetched to deserve a detailed account.

Bonzo Goes To College

Universal-International

BONZO, the educated chimpanzee, runs away from a carnival show and wanders into the college town residence of Charles Drake and Maureen O'Sullivan. Along with Maureen and Drake, there are daughter Gigi Perreau and grandpa Edmund Gwenn to complete the happy home. When Bonzo arrives, Gigi wants her parents to "adopt" the chimp. To keep peace in the family, Bonzo is legally made a member of the menage. He reciprocates by winning a crucial football game for grandpa Gwenn who is the college coach, and bringing Gigi's other grandpa, a millionaire, back into the family fold. Thanks to scene-stealer Bonzo, this is a cute, sassy bit of nonsense.

The Stranger In Between

Universal-International

HAVING just killed his wife's lover, Dirk Bogarde is in no mood to play nursemaid to a juvenile delinquent, but when young Jon Whitely wanders onto the scene of the crime, Bogarde can do nothing but take the small witness along with him on his escape from the police. An orphan who has been mistreated by his foster parents, Jon willingly allows himself to be kidnapped. Together the man and boy try to escape what's waiting for both of them back in London, but because of the child's welfare, Bogarde is forced to give himself up. A tense thriller that is marred by an ending that is far too abrupt.

Assignment—Paris

Columbia

SENT to Budapest by Editor George Sanders, Reporter Dana Andrews isn't long in ferreting out a Page One story that could plummet one of the top

Hungarian Communists into Russia's notorious liquidating machine. Before he can get the story through the Iron Curtain, Andrews is arrested on a trumped up spying charge. His trial is the usual Communist farce in which a man crushed by psychological torture "confesses" to anything. His boss Sanders knows he isn't a spy, yet can do nothing to help until Marta Toren uncovers the first clue as to why Andrews was arrested. This in turn leads to a man who is being hounded by the Hungarian Communists because he knows too much about the Red higher ups. It is with this information that Sanders can begin to bargain for Andrews' life. Fast-moving thriller taken straight from newspaper headlines.

Sudden Fear

RKO

IT DOESN'T take much to make a happy marriage: a little love, a little understanding and a mutual consent to dispense with all lethal weapons. Socialite Joan Crawford, married to actor Jack Palance, senses that her spouse is not abiding by the rules when she chances to hear a conversation between Palance and Gloria Grahame (*his extra-marital activity*) in which they plan to do away with the ever-lovin', ever sufferin' Joan—for her money, of course. Now no girl in her right mind would sit around waiting for some fatal accident to happen to her, so Joan after much dramatic weighing of the pros and cons, decides better she should kill Palance instead. It's many more emotional binges before Fate steps in to reckon with Palance and Grahame.

Caribbean

(Technicolor)

Paramount

SHANGHAIED by pirate Sir Cedric Hardwicke, John Payne becomes his reluctant cohort in a campaign to destroy despot Francis Sullivan. Despite two such formidable foes, there's little need to feel one smidgen of pity for Sullivan. Not only did he steal Hardwicke's wife, adopt his daughter, who later bounced into maturity as Arlene Dahl, but he also forced Hardwicke into a life of crime. It is Payne's job to gain entrance into Sullivan's island stronghold and prepare the way for the death blow by Hardwicke. Not a shilly-shallier by nature, Payne nevertheless does take time out to dally with Dahl. But along with the taming of haughty Arlene, Payne also incites the natives into revolt which assures a complete Hardwicke-Payne victory.

My Man And I

MGM

MEXICAN-BORN Ricardo Montalban has two desires in life. One is to become an American this country will be proud of and the other is to marry Shelley Winters who no country could be proud of. A wino whose life has been just one gutter after the other, Shelley would rather Montalban devoted his time and energies to some starry-eyed innocent instead of trying to straighten out her sordid life. Yet Montalban is

determined, even though he has enough on his capable hands with pay-welcher Wendell Corey. Well done drama that shows it takes more than being born an American to really be a credit to this country.

Operation Secret

Warner Brothers

DURING World War II, a French resistance fighter was murdered, and, according to Steve Cochran, Cornel Wilde was responsible. With the war over, the Allied authorities decide to clear up the crime. Witnesses Phyllis Thaxter, Karl Malden and Cochran are brought to France to dust off their memories and bring the case up-to-date. What Phyllis and Malden remember differs greatly from Cochran's story, but between them, they manage to build up a fairly exciting series of flashbacks. Not only is the real murderer proven guilty, but some postwar international skullduggery is also brought to an end. If the action gets somewhat confused, it's only because so much happens to so few people for so little reason.

One Minute To Zero

RKO

HARD-AS-NAILS Army officer Robert Mitchum meets United Nations worker Ann Blyth while he's stationed in Korea. Ann, a war widow, is afraid of romance with Mitchum because she's leary of being hurt again by one of the We-regret-to-inform-you telegrams. Just when he has Ann reassured that nothing could ever happen to him, Mitchum is forced to fire heavy field artillery into a mass of Korean refugees. Ann doesn't know that Chinese Communists had been thickly interspersed among the innocent civilians, and she's horrified at the brutal slaughter. It isn't until she sees for herself what atrocities have been perpetrated on American GIs, by these same Communists, who had infiltrated into American held territory, that she understands why Mitchum had to do what he did.

Yankee Buccaneer

(Technicolor)

Universal-International

A SEA-FARIN' yarn that deals with the early days of the United States Navy, and has Scott Brady assigned along with Commander Jeff Chandler to disguise the Frigate Essex as a pirate ship so that the Navy can better learn the operations of a pirate fleet that has been terrorizing the Caribbean sea lanes. In the line of duty, the boys also encounter Susan Ball, a noblewoman who suspects them of really being pirates. Sticks and stones may break his bones, but words will never harm him, so Brady falls for Susan. Ditto Chandler. The irony of it all is that because of Susan, the real pirates discover the true identities of Brady and Chandler. After that, it takes quite an effort to save at least one of the lads for blabber-mouth Susan. Good adventure yarn with action aplenty.

RECORD ROUNDUP

Tops In Movie Music

MGM's "The Merry Widow" album, starring Fernando Lamas . . . Doris Day's "Make It Soon" and "My Love And Devotion" for Columbia . . . "Should I," from "Singin' In The Rain," and "There's Only Tonight," by the Four Aces for Decca . . . Billy Eckstine's "Because You're Mine," from film of same name, and "Early Autumn" for MGM . . . "I've Been Kissed Before," from "Affair In Trinidad," and "The Whispering Serenade" by Blue Barron for MGM . . . Marlene Dietrich-Rosemary Clooney dueting on "Too Old To Cut The Mustard" and "Good For Nothin'" for Columbia . . . Bing Crosby-Andrews Sisters singing "I'll Si-Si Ya In Bahia" and "The Live Oak Tree," from "Just For You," for Decca . . . "A Cowboy Had Ought To Be Single," from "Sky Full Of Moon," and "You Never Can Tell" by Sheb Wooley for MGM . . .

Tops In Pops

PATTI PAGE'S "I Went To Your Wedding" and "You Belong To Me" for Mercury . . . Les Paul-Mary Ford's "Meet Mister Callaghan" and "Take Me In Your Arms" for Victor . . . Billy May's "Love Is Just Around The Corner" and "Gin And Tonic" for Capitol . . . Art Lowry's "Hold Me In Your Heart" and "Somebody Else's Arms" for Columbia . . . Billy Eckstine's "Strange Sensation" and "Have A Good Time" for MGM . . . Guy Lombardo's "Wish You Were Here" and "Honky Tonk Sweetheart" for Decca . . . April Stevens' "That Naughty Waltz" and "I Like To Talk To Myself" for Victor . . . "You're The One I Care For" and "Hesitation" by Art Mooney for MGM . . . Frank Sinatra's "Bim-Bam Baby" and "Azure-Te" for Columbia . . . Tony Bennett's "Roses Of Yesterday" and "You Could Make Me Smile Again" for Columbia . . . Ray Anthony's "Loaded With Love" and "Make Believe Dreams" for Capitol . . . Lily Ann Carol's "It's Been So Long" and "I Don't Know Any Better" for Victor . . . Guy Mitchell's "Feet Up" and "Jenny Kissed Me" for Columbia . . .

Others Toppers

NORMAN GREENE'S "Romantic Moods" album for MGM . . . Leroy Holmes' "The Gypsy In My Soul" and "The Girls Are Marching" for MGM . . . Louis Prima's "Chile Sauce" and "One Mint Julep" for Columbia . . . Woody Herman's "Jump In The Line" and "Stompin' At The Savoy" for Mars . . . Rex Allen's "Two-Faced Clock" and "Jambalaya" for Decca . . . Columbia's "Xavier Cugat At The Waldorf" album . . . Acquaviva's "Beyond The Next Hill" and "Tillie's Tango" for MGM . . .

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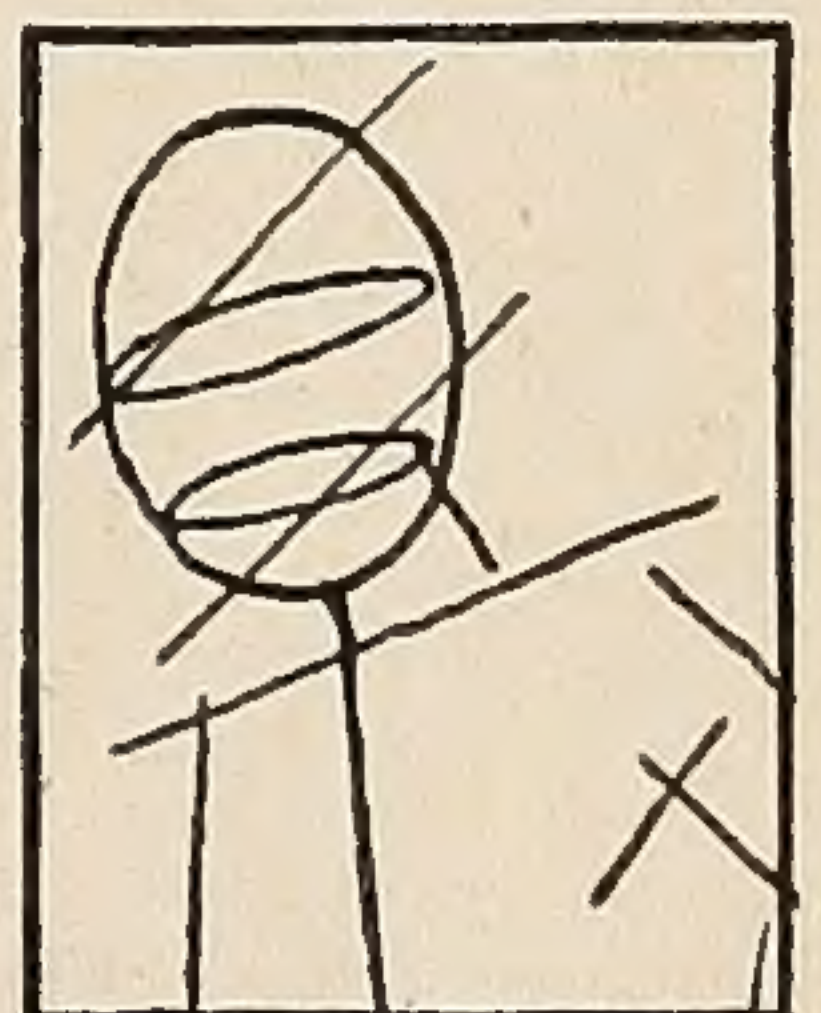
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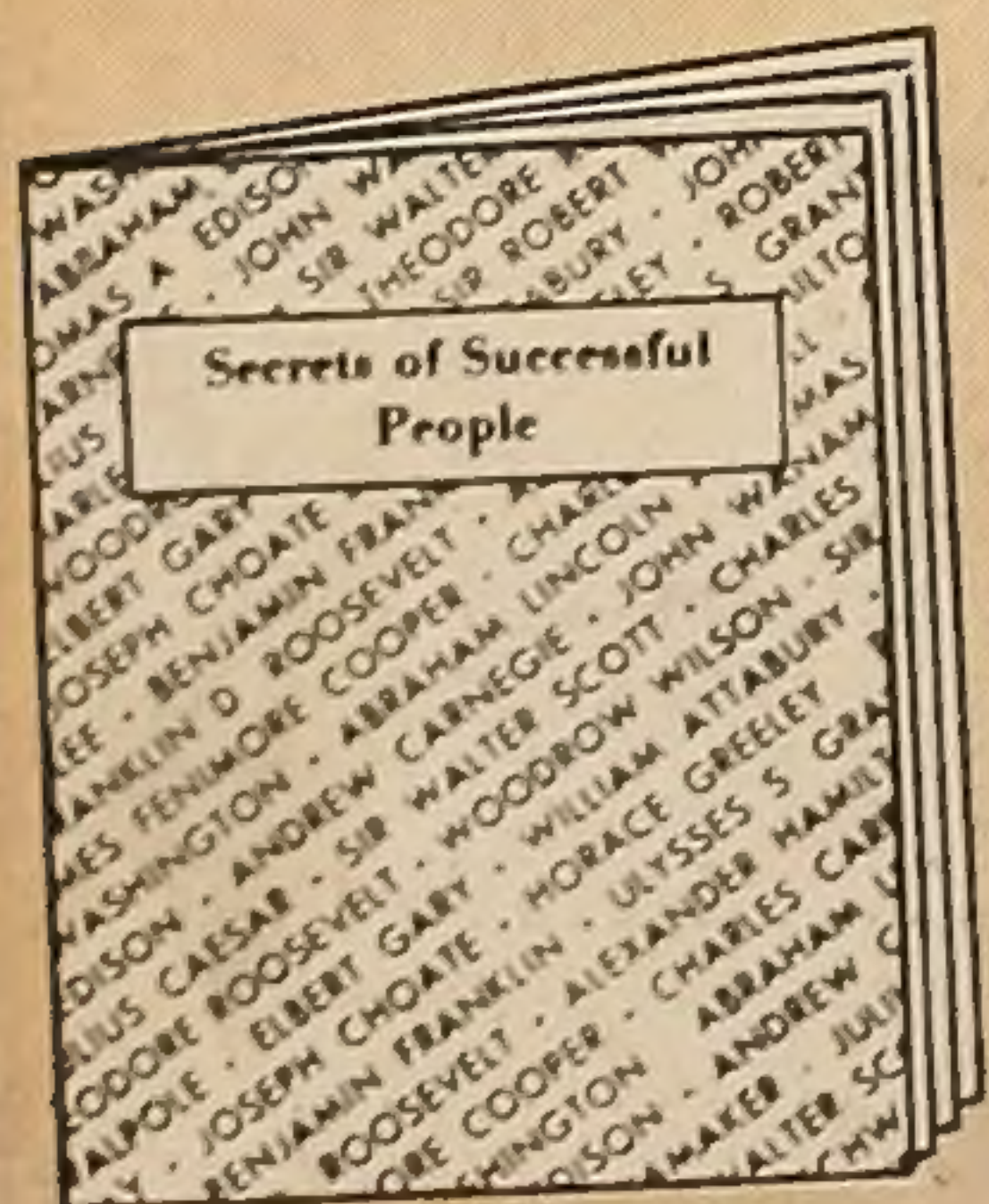
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